



THE NEW YORK



# DRAMATIC MIRROR.

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ROBERT MANTELL.

## AT THE THEATERS.

*Madison Square.—Alabama.*

Colonel Preston	J. H. Stoddart
Colonel Moberly	E. M. Holland
Squire Tucker	Charles L. Harris
Captain Davenport	Maurice Barrymore
Mr. Armstrong	Edward Bell
Lethrop Fane	Henry Woodruff
Raymond Page	Walden Ramsay
D'entur	Reuben Fox
Mrs. Page	Miss Brooklyn
Mrs. Stockton	Annie Gregory
Atlanta Moberly	Kannie Craddock

The acclaim with which Mr. Thomas' new play *Alabama* was greeted would seem to point to the speedy realization of Mr. Howells' prediction that the future American drama will be "a prolongation of character sketches." Its success at the initial performance last Wednesday evening was pronounced; the critical verdict was singularly unanimous in its favor and the piece will enjoy a long lease of life and prosperity, beyond question.

*Alabama* exhibits Mr. Thomas' skill and deftness in a greater degree than any of his previous efforts. In it he has grouped a number of characters that are new to the stage, if not to literature, and that seem to have been waiting long in tempting proximity, for the dramatist to transfer them to the boards. Every one of these personages is an interesting study, and every one contributes a flesh-and-blood element to the piece.

The dialogue is subtle and suggestive. It reveals many phases of quaint humor and many touches of tender sentiment and gentle pathos. Heretofore Mr. Thomas' writing has had a flavor of potherous "bohemianism"—a mixture of mandarin sentimentality, cheap philosophy and the flippancy that passes current for wit in certain quarters, and he has shown, moreover, but a superficial knowledge of the manners, customs and characteristics of the sphere of society in which his scenes were laid. But in *Alabama* he surprises us with a series of pictures that are remarkable for their fidelity, their sincerity and their delicacy of treatment.

The play is well-nigh plotless. It is bare of events; it has few "situations;" it lacks the directness of purpose and the strength of current that are supposed to form the backbone of a drama. The incidents are not startling; they are frequently trivial. The story is simple to the verge of sterility. But if it is thin in texture and loosely woven, it is, nevertheless, rich in character strokes—not powerfully limned, it is true, but having much of the charm and something of the artistic confusion of a portfolio of aquarells and pen-and-ink sketches.

It is not the fate or the fortunes of the personages in *Alabama* that awaken our interest—it is the personages themselves and the scenes amid which they move and the social conditions which they represent. And it is less a dramatic interest than a sociologic interest that they excite in us. The piece produces much the same sort of gratification that is derived from literary sketches dealing with peculiar and distinctive features of American character, such as Bret Harte, Cable, Harris, Eggleston and other writers have made familiar.

It may be that *Alabama* is the precursor of a new school of writing for the stage. It may be that its popular success will tempt men of letters—students of American life—to produce sketches of the same unconventional nature. In that case a wide horizon opens before a class of writers that have heretofore avoided the theatre because they lacked the talent to make plays of plot and situation.

It is probably due to Mr. Thomas' inability to conform to established dramatic laws that we find so much that entertains and pleases in *Alabama*. He is strong in the original field that he is, perhaps, the first to occupy, and by dexterously accenting incidents of minor importance—regarded in their relation to the whole—he conceals the absence of stamina and diverts attention from his own shortcomings.

There is a good deal of what painters call feeling and atmosphere in *Alabama*. The sectional prejudice, the ceremonious courtesy, the narrow view of a small and isolated Southern community, where stagnation and decay followed the overthrow of ante-bellum institutions, are suggested with skill and verity. We breathe the languorous, jessamine-laden air; we see the scars of old wounds; we feel the influence of the blight that hangs like the Spanish moss over this stunned and devastated district, and the throb of the great city we have left behind at the door of the playhouse seems faint and distant. It is a wonderful bit of scenery.

And the play is splendidly cast. In the hands of less gifted actors, Mr. Thomas' subtle creations would go for naught. The distribution of the characters is unexceptionable.

Mr. Stoddart plays Colonel Preston, the old planter who is implacably embittered against the victors in the fratricidal struggle, with power and pathos. In the last act he exhibits his remarkable capacity for sustained emotional delineation with thrilling effect.

Mr. Holland gives a very clever impersonation of Colonel Moberly, who is something of a five-eater, something of a designing gallant, and a good deal of a "brick" at heart. The actor's make-up, accent and by-play complete a portrait that every person familiar with Southern life instantly recognizes.

As Squire Tucker, a big, simple-minded, indescribably droll booby, Mr. Harris is delightfully amusing. His performance is one of the few genuine hits of the season.

Mr. Barrymore plays Captain Davenport with much feeling and appreciativeness. For this occasion he has toned down to a minimum the mannerisms of utterance and action that usually mar his acting.

Mr. Bell is a manly young lover, Mr. Woodruff an impetuous boy, and Mr. Ramsay a hard and scheming deviser of evil. Mr. Fox gives a truthful picture of a venerable negro servant.

Miss Brooklyn is earnest as Mrs. Page, Miss

Gregory makes a comely and coquettish Widow Stockton. Carey is sweetly played with a Southern accent by that talented English girl, Agnes Miller, and Miss Craddock is the pretty daughter of Colonel Moberly.

Like "Vanity Fair," *Alabama* is without a hero—and a heroine, too, for that matter. The diffusion of interest is so lavish and the absence of scheme so marked that such commonplace functionaries are not called into play in the course of its development.

The settings are exquisite, and in perfect harmony with the tone of the play.

*Lyon's—Old Heads and Young Hearts.*

Littleton Coke	Herbert Kelvey
Tom Coke	Nelson Wheatcroft
Jesse Rural	W. J. Le Moyne
c'l. Rocket	Charles Walton
Lord Roebuck	Cyril Scott
Earl of Pompion	Mervyn Dallas
Bob	Fritz Williams
Stripe	Walter Bellows
Russell	George Paxton
Lady Alice	Georgia Cayvan
Kate Rocket	Elle Shannon
Courtney of Pompion	Mrs. Whiffen

If the late Dion Boucicault had infused as much sincerity as cleverness into the writing of *Old Heads and Young Hearts* the play would have obtained a far higher place in dramatic literature.

With the exception of Tom Coke and Jesse Rural the principal characters are all exaggerated satires of humanity in general and English humanity in particular. The dialogue put into the mouths of these social types, though frequently scintillating with epigrammatic wit, is mostly artificial and stilted. They talk and act as no human beings ever talked and acted outside of a Boucicaultian comedy.

The character of Jesse Rural, however, stands out in strong contrast to the cynical conception the author appears to have had of humanity as a whole. It is quite probable that this simple-hearted and lovable country clergyman was introduced for the sole purpose of theatrical effectiveness. Nevertheless, the role when ably personated, is fraught with rare charm. Old-time playgoers are wont to eulogize the Jesse Rural of W. R. Blake as an ideal creation, while it would be difficult to convince a latter-day audience that John Gilbert's embodiment of the same character was not the same of histrionic perfection.

Considering that W. J. Le Moyne had to stand forth in the light of standard comparison, which is necessarily odious, his effort was favorably received by critical observers. Mr. Le Moyne is essentially a comedian, with a strong tendency towards humorousunction. Hence he conveyed the comicality of the blundering old clergyman much more successfully than the ingenuousness of his childlike simplicity. His acting was never out of keeping with the character, but Mr. Le Moyne's comedy is natural—his pathos is simply artistic. It is but fair to add that the scene in the last act in which Jesse Rural alternates from whole-souled laughter to heartrending tears was wonderfully well done by Mr. Le Moyne, and his acting had the true ring of genuine sentiment.

Nelson Wheatcroft's Yorkshire dialect as Tom Coke was not quite to the manner born, but it was certainly a creditable imitation. His personation was thoroughly artistic throughout, and emphasized the fact that Mr. Wheatcroft is a valuable acquisition to any stock company.

Charles Walton seemed quite at home in the part of Colonel Rocket. It was evident from the start that he could reproduce the manner as well as the spirit of old comedy roles. In this respect he had an advantage over those members of Mr. Frohman's company who had not served an apprenticeship in the standard repertoire of English comedy.

Mervyn Dallas was rather disappointing as the Earl of Pompion. His pomposity was merely conventional, and totally devoid of humor or originality. Cyril Scott gave a painstaking and creditable delineation of Lord Roebuck, but his method lacks the requisite qualities for a dashing cavalier.

Herbert Kelvey was also cast out of his line as Littleton Coke. He looked romantic—albeit a trifle fat—in his ruffled shirt and picturesque hang, but he did not look comfortable. Nor was there anything in his acting to indicate that he felt comfortable. He has had too long a training in dress-coat characters to feel at his ease in a costume part. The gallantry, jealousy and hot-headedness of an ardent lover were not conveyed with anything akin to genuine inspiration, and Mr. Kelvey's entire impersonation of Littleton Coke was only what critics are prone to dismiss as a conscientious effort.

Fritz Williams' fumblings as Bob were a trifle too modern to conform with his costume. This young actor, however, is certainly endowed with a pronounced talent for low comedy.

Georgia Cayvan as Lady Alice looked as if she'd stepped out of an old-fashioned painting. Her make-up even to the rose in her hair was an artistic reproduction of a fashionable belle, such as we see in the faded prints of former days. Miss Cayvan's histrionic forte is not in the line of frivolous femininity. She excels in sentimental and emotional work. Consequently she hardly came up to the requirements of the role in point of rollicking comedy, but her work was, nevertheless, pleasing and effective.

Mrs. Whiffen contributed an excellent character sketch of the Countess of Pompion, while Elle Shannon had little opportunity to display her ingenue talent in the role of Kate Rocket, and her acting, therefore, seemed rather insipid.

Mr. Frohman kept faith with the public in his announcement that *Old Heads and Young Hearts* would be enacted for the first time in America in the costumes of the period, and the scenic settings, especially the drawing-room in Lady Pompion's house, were also noticeable for historical accuracy.

It is to be hoped that the long waits between the acts will be obviated in ensuing

representations, and that several of the cast will be more perfect in their lines. The performance was one of artistic merit, but it can scarcely be ranked as a brilliant revival.

*Nibbs—A Lucky Man.*

Farce-comedy in four acts, by Louis Carpenter. Produced April 6.

Samuel Bloggins	Louis Carpenter
Samuel Brown	Arthur Giles
Sig. Inferno	Edgar Norton
Donal McGinty	J. H. Ryan
Hans Klunger	Collin Varney
Mrs. Samuel Bloggins	May Wilkes
Mrs. Samuel Brown	Ruth Hamilton
Lulu	Kate Chester
Kitty	May Carlisle

Originality in theme or action formed no portion of *A Lucky Man* that was given its first presentation at Niblo's Theatre on Monday night. The author gave instead a repetition of the salient features of several successful comedies which he bunglingly has tried to write.

The story relates the marital woes of one Bloggins, who has suddenly become possessed of unlimited wealth, which, by the aid of a newly formed friend, he proceeds to squander in extravagant living. The friend assumes the name of Bloggins in a flirtation with an adventurous young woman and thereby places the real Bloggins in a peculiar position, besides otherwise confounding matters.

The unintentional exchange of top-coats by the aforesaid two, the tell-tale letter from the adventuress discovered in the coat pocket by Bloggins' wife, the rendezvous at a seashore hotel; the unexpected meeting of the wives and husbands, accusations, explanations, and reconciliations are the familiar incidents rehearsed.

The first act is tedious to the extreme and, as it is superfluous, should be eliminated at once. The other acts, while much better, could be greatly improved by careful reconstruction. The language is neither dignified in character nor effervescent in wit—yet such matters are not essential to farce-comedy.

The piece, with all its defects, seemed to be hugely appreciated, especially the third act, which was generously applauded.

Louis Carpenter, a comedian of some note, appeared, in addition to his role of author, as Bloggins. He manifested untiring energy, and injected considerable humorons business in otherwise dull scenes.

Arthur Giles was hardly in his element as Brown, the friend. J. H. Ryan as McGinty made the most of a conventional Irishman.

May Wilkes, although impertinent in her lines, made a favorable impression as Mrs. Bloggins. Kate Chester was hardly capable of coping with the possibilities of Lulu.

*Fourteenth Street.—Peg Woffington.*

Rose Conlan and her company on Monday night at the Fourteenth Street Theatre gave a performance of Charles Reade's comedy of *Peg Woffington*, which, from its general excellence, held a large and critical audience in an absorbed interest till the fall of the curtain.

Rose Coghlan played the part of Peg Woffington with sustained animation, and reproduced the intermingled pathos of the character quite touchingly.

Thomas Whiffen as Triplet did very commendable work. He did not act, perhaps, with such singular felicity as the late John Bowson, but he acted with an amount of feeling and study of detail which stamped the performance of the role as one of high merit. His excellent playing on the violin was encored.

Beatrice Moreland acted the role of Mabel Vane with graceful naïveté and modest feeling. The applause and recalls accorded to the three leading characters were well deserved.

Sir Charles Ponsonby was played by John T. Sullivan with ease and skill. Mason Mitchell, though commendable as Ernest Vane, did not succeed in bringing out the full capacity of the role.

Luke Martin was satisfactory as Colley Cibber. Walter Eyttinge as Quin, Charles E. Edwin as Snarl, and Charles Kidder as Souper, respectively depicted last century manners effectively.

T. E. McGregor did much to invest the small part of Burdock with importance. Bruce Hayes acted Colander with a somewhat wooden stiffness, which smothered the humor of the part, and John Conlon as Hounds was awkward and amateurish.

Etta E. Baker gave a correct but somewhat formal interpretation of Kitty Clive. Jessie Weathersby was conventional as Mrs. Triplet.

A very graceful minuet in the second act was encored.

*Grand County Fair.*

The large audience that assembled at the Grand Opera House on Monday night to see Neil Burgess in *The County Fair* is ample proof that there are plenty of people left in this city who have not yet seen this clever performance.

Neil Burgess was as funny as ever as the prim Abigail Prue. Marietta Nash repeated the success she made at the Union Square Theatre as Taggs.

Cold Molasses seemed quite at home, and so did the Jersey cows, which, by-the-by, will go out to grass at the close of this week's performance.

*Sherlock—Held by the Family.*

The ever-popular war drama, *Held by the Family*, drew a crowded house at Jacobs' Theatre on Monday night. W. H. Elwood was quite effective as Col. Charles Prescott and J. J. Farnell was also seen to advantage as the war artist.

Anna Vislaine was acceptable as Susan, but Sara Coleman and Edythe Chapman were rather weak in the interpretation of their respective roles.

Next week, *Master and Man*.

*By Gilder Stories.*

This is the last week of E. S. Willard's engagement at Palmer's. Mr. Willard will appear this (Wednesday) evening in *John*

Needham's Double, and on Thursday and Friday nights in *Judah*. At the Saturday matinee and evening performances he will be seen here for the first time in the comedy bill of *Old Soldiers and My Wife's Dentist*.

Nat C. Goodwin is still playing *The Nominees* to large houses at the Bijou.

*A Straight Tip*, the current attraction at the Park, is advertised as "the *fin de siècle* of comedy."

The mirthful and melodious *melange* Reilly and the po, is crowding Harrigan's.

*Mr. Wilkinson's Widows* is in for a long, merry and prosperous run at Proctor's.

*The Power of the Press* is being well patronized at the Star by lovers of local melodrama.

*Funny Davenport* may be seen throughout the week in *Cleopatra* at the Broadway.

*Poor Jonathan* proceeds prosperously at the Casino.

The current bill at Koster and Bial's Concert Hall includes *Carmencita*, who has recovered from her illness, and the new burlesque, *Adam's Temptation*.

*Lottie Gibson, Flora Moore* and other favorites present an entertaining variety programme at Tony Pastor's this week.

J. K. Emmet was enthusiastically received in *Uncle Joe* by a very large audience at the People's on Monday night. Mr. Emmet sang several new songs, which were well received.

## THE HANDGLASS.

UMBRELLA FLIRTATION.

For the Month of April.

Carrying it so that it will drip over somebody else. "I am of a dreamy disposition." Jabbing it into your neighbor's eye. "Imperiousness and a disregard for established forms are my distinguishing characteristics."

Holding it at arm's length, blown inside out by the wind. "I should like to know you."

Swinging it round in a circle while carelessly walking along the street: "I am a devil of a fellow and I don't care who knows it."

Wearing it in a case. "I live in Brooklyn."

Carrying it clenched horizontally in the centre and tightly furled. "I get eight dollars a week. Could you love me for myself alone?"

Unfurled. "I am economical and carry my luncheon in this way."

Sending it to a friend. "I never expect to see you again."

Borrowing one. "Good-bye."

Returning it. "I am about to enter a dime museum as a prize-fight."

† † †

AN ADVERTISEMENT.

Little drops of water,  
Will, as sure as fate,  
Though they hadn't oughter,  
Spoil a whiskey straight!

† † †

BONES.—What profession is your son to enhance, Bones?

BONES.—I shall make him a plumber and a baseball player.

BONES.—You amaze me! What are your reasons?

BONES.—In that way he will have a dead cinch on both seasons.

† † †

LADY TOM is the latest play name, and it reminds us of Aunt Jack. When will some ambitious playwright give us an Uncle Jane, or a Lord Maria?

† † †

JAGGERS.—Are you going to the opera? I didn't know you liked that sort of thing on a first night.

JAGGERS.—Neither do I, but Miss Jagway is to appear as Cupid, and you know historically correct costumes are quite a fad of hers.

† † †

WHAT IS LOVE?

See a noble actor walking down Broadway,  
Watch him meet another man at the cafe;  
Notice when they've drank the actor does not pay.  
That

is Love.

† † †

Since more than ancient and venerable chestnut is revived that thousands of dollars have been "raised" to erect a Chinese theatre in New York. It comes high, but they must have it.

† † †

Speaking of minstrels, here is a brand-new minstrel joke:

TAMBO.—Didn't I see you down at Newport last summer?

BONES.—I expect you did, Tambo. I always go to Newport in the summer.

TAMBO.—Yes, it was at the Ocean House you had a few words with a man in the dining-room, don't you remember?

BONES.—In the dining-room? Yes, I think I remember.

TAMBO.—Yes, don't you recollect? You brought in the wrong soup.

† † †

A NEWSPAPER says that all Mrs. Carter needs to make her successful is good health, a good play and a little more experience. The Buffalo Courier says, "That's all any of us need to do well on the stage."

† † †

That remark recalls the real-estate agent who wanted to sell a tract of land in the West.

"All it needs out there," he said, "is water, a better climate and good society to make it a perfect Paradise."

"Why, that's all hell needs," said his customer.

† † †

TOMMY.—Papa, who is the gasman at the theatre?

PAPA.—I fancy it's the man who writes the newspaper advertisements.

† † †

PAPA is writing her biography and a cynical New Yorker wants to know who the author is.

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## W. H. CRANE'S NEXT SEASON.

"The Senator," said Joseph Brooks, manager of W. H. Crane, in answer to a question by a *Mirror* reporter, "is fairly taking the country by storm. Wherever he appears he is greeted by the same crowded houses which characterized his two seasons at the Star, and the same peals of laughter and outbursts of applause follow him night after night. Mr. Crane's success in the play has been simply phenomenal."

Mr. Brooks had run over from Boston where Mr. Crane is now filling a very successful engagement at the Hollis Street Theatre, turning crowds away at every performance. He outlined the plans of Mr. Crane and his company for next season and the balance of this.

"Few people," he continued, "even among the theatrical profession, realize the enormous business done by Mr. Crane with this play in New York. We played at the Star altogether thirty-eight weeks, seventeen last season and twenty-one this. The average weekly receipts last season were \$10,000, and for this season they were over \$8,000. That is phenomenal, when you take into consideration the long run of the play, covering the better part of two entire theatrical seasons. It has proved a genuine mint to Crane and it seems almost a pity not to continue playing it, as we have practically the whole country still

ahead of us. But Mr. Crane is naturally anxious not to allow his professional record to rest on one part, and he wishes to do something else in New York next season, so The Senator will be allowed to sleep, for a time at least, after our present tour is ended."

Meantime it is turning people from the doors of every theatre where it is presented. In Washington our week's business was the largest ever done at Albany's at regular prices, and in Philadelphia, where we had big attractions, as well as Lent against us, our audiences were enormous. In Hartford, where we played only one night, we could not get seats enough to accommodate those willing to take camp-stools, and we were finally obliged to call on an undertaker to supply us. He said that the chairs had always been used for crying, and he thought it was a good thing to have a little laughing done in them once in a while.

"What cities remain to be visited this season?"

"After Boston, where we have two more weeks to remain, we go to Pittsburg, April 20, for one week; Chicago, April 27, for four weeks, and Brooklyn, May 25, for one week, which will close our season. Then Mr. Crane will go to Cohasset, where he is building a new \$15,000 home on the site of the old Crane's Crib," and spend the Summer, resting and studying. He has given up the idea of going to Europe this Summer, but will very likely go there in '92. He will have plenty to do this year in preparing for the presentation of the three new plays which he intends to produce next season. One is by Clay Greene, Michael Strogoff, Diamond Mystery and In-shavogue.

With a sublime disregard for truth Truesell adds that the pieces are all duly authorized to be presented by his company.

Manager Maguire thinks that Truesell's communications may be of interest to W. A. Brady and Klaw and Erlanger.

T. H. Winnett sends us two pirate programmes presented at Carthage, N. Y., and elsewhere, by a barnstorming contingent styling itself "Allen's New York Theatre Company." The stolen plays in the present instance are My Partner and The Banker's Daughter.

the circular to have been at the Boston Museum in 1881 and since then with Maud Banks, Emma Leland and the Silver Spur companies. He and the manager, Miller, were recently connected with the Waite Company.

The most interesting information conveyed by the circular of these pirates is this. "We have ample capital and experience to faithfully fulfil all our promises."

Perhaps Mr. Nobles and other play-owners robed by these play-thieves will be led by that avowal to seek legal redress.

Managers should put a mark of demerit against the name C. H. Truesell. He is a hardened play thief and he is at large in the Far West.

John Maguire, manager of Maguire's Opera House, at Butte, Mont., forwards several impudent communications from the said Truesell, in which he asks for time after November at Helena and Butte for a first-class metropolitan attraction in After Dark, Great Metropolis, Only a Farmer's Daughter, Michael Strogoff, Diamond Mystery and In-shavogue.

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# THE NEW YORK DRAMATIC MIRROR.

The New York American Theatreal Proprietors.

1412 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND sole PROPRIETOR.

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**NEW YORK.** APRIL 11, 1891

\* \* \* *The Mirror* has the Largest Dramatic Circulation in America.

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**LAKESIDE THEATRE**—*Old* *Heads* *and* *You*, *25* *W.*  
**WADDESON SQ. THEATRE**—*Alabama*, *25* *W.*  
**NEW YORK THEATRE**—*W. E. S. Willard*, *25* *W.*  
**DAWSON'S THEATRE**—*T. K. Everett*, *25* *W.*  
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## EDWIN BOOTH.

LET us hope that during the term of rest on which he has wisely entered, Edwin Booth will be able to recuperate his strength and reappear a year from next Autumn with a renewal of the vigor that has been missed latterly in his performances.

Mr. Booth, provided his health were good, should be now in the plenitude of his powers. He is not yet fifty-eight years of age, and he is therefore at that time of life when many great tragedians of the past were in the prime of their histrionic greatness.

But Mr. Booth is a man of frail physique, and his gentle temperament has suffered from the rude shocks inseparable from a long public career. Like other men, he has had his share of wearing troubles and bitter disappointments; but, unlike other men, the bays of triumph have not eradicated the recollection of the crown of thorns. The strain of years of exertion in a round of the most exacting characters, involving a large and continuous expenditure of nervous energy, coupled with delicate health, has made him infirm at a period when we might otherwise expect to see him at the apex of his genius.

His appearance in Brooklyn last Saturday may have meant a temporary withdrawal or it may have meant a final farewell. In either case, the multitude that attended that representation of Hamlet and gave to Mr. Booth every token of esteem and affection that the public can give to its favorite, made the occasion significant and memorable.

Edwin Booth's life has been singularly symmetrical. He has exhibited all the brilliancy of genius, and none of its defects. He won preeminence by divine right; he has maintained it by virtue of public and private worth. He has won his noble honors nobly. The dramatic ideal and the human ideal have been equally exemplified in his work and in his deeds. A prince of players, a man of men, we can survey his tragic achievements and his personal character—a character that stands well-nigh alone for modest dignity and generous sympathy—and feel an honest pride that such a figure has graced the American stage.

## PERSONAL.

**HUTTON**—Laurence Hutton has presented to the Players Club several death masks of noted actors. The most recent mask is that of Ira Wolfson.

**DEVAL**—Rankin Dival, who was with the Booth-Barrett combination, will go to Europe this Summer.

**MANTELL**—Robert Mantell paints charming pictures in water colors.

**FITCH**—Clyde Fitch will sail for London on April 25. He will take with him the manuscript of his play for Mrs. John Wood's Court Theatre.

**HOWARD**—Bronson Howard's Henrietta has made a genuine success in London, according to various reports. Mr. Howard has made more English hits than any other American dramatist.

**BUCHANAN**—Arthur Falkland Buchanan has finished writing a novel, which will probably appear in print the coming Summer.

**MAVO**—Nellie Mayo made her debut and a hit simultaneously at the Fund benefit in Palmer's Theatre last week. She is a beautiful girl, with a remarkably fine voice. Her singing was rapturously applauded. Miss Mayo is the nineteen-year-old daughter of Frank Mayo.

**ERSKINE**—Katherine Erskine, who is a pupil of Rose Etinge, has made a gratifying success in All the Comforts of Home.

**GILMOUR**—J. H. Gilmour, who has done excellent acting in Brougham at the Garden Theatre, will retire from the cast of that play on the 18th of this month. He is under contract to go on tour with Helen Barry, playing the part which he originated in A Night's Frolic.

**HANLEY**—M. W. Hanley, manager of Harrigan's Theatre, has been elected a life member of the Five A's.

**GREYBROOK**—Ethel Greybrook desires to thank, through The Mirror, everyone who was kind to her late husband, Henry Holland, and to her in her affliction.

**DALY**—Charles Frohman has engaged M. C. Daly for his stock company for next season. Mr. Daly is at present playing Theodore Brender in All the Comforts of Home. He will next season originate the leading comedy parts in several of the new plays Mr. Frohman intends to produce.

**CASLETON**—Kate Castleton sends word to The Mirror that she is still confined to her room in a Philadelphia hospital. Her illness is quite serious. The doctors, after a consultation, decided that an operation must be performed to restore her to health. Miss Castleton will not be able to leave the hospital inside of two months.

**PAULDING**—Frederick Paulding will present The Struggle of Life for the first time next September, at the Standard Theatre.

**WILLARD**—E. S. Willard will sail for England on May 30.

**TUESDAY**—Little Tuesday, the child dancer and mimic, will entertain the guests of the Hotel Lakewood, Lakewood, N. J., next Saturday evening. She appeared last week in this city before Mrs. Cornelius Vanderbilt and Madame De Barros.

**OUNTFORD**—Eva Mountford is to start on her second starring tour next season in a new version of East Lynne. Miss Mountford will be managed by Elmer Grandin.

**SHERIDAN**—It is said that Emma V. Sheridan will be a member of Richard Mansfield's company the coming Summer.

**KEYS**—Colonel D. A. Keys, the business representative of Proctor's Theatre, celebrated his sixty-fourth birthday on April 1. He received a number of valuable presents. The Colonel has been in the theatrical business forty-eight years.

**GEROME**—It is said by the Cambridge, Mass., Tribune that Jerome K. Jerome is a *non de plume*. The real name of the young dramatist and humorist is J. W. Arrowsmith.

**MILLER**—Henry Miller, who has just severed his connection with All the Comforts of Home, has signed to play the leading part in The Merchant, which is to be produced on May 4 at the Madison Square.

**WHITE**—Porter J. White, a young actor who has been understudy for Lewis Morrison this season, has frequently played the difficult role of Mephisto with much credit to himself. During the recent Indianapolis engagement, owing to Mr. Morrison's illness, Mr. White assumed the part at every performance.

**HILLIARD**—Robert Hilliard is this week playing the part of Alfred in All the Comforts of Home at Kansas City. He will continue in the part during the run of the play in May at the Columbus Theatre, Chicago.

**HUBBARD**—Estelle Hubbard, a well-known church soprano, is to give a concert at Hardman Hall on April 21. Miss Hubbard will sing a cavatina from the Queen of Sheba, and a number of popular ballads. She will have the assistance of various talented artists.

**WARD**—The statement that Fred. Ward would produce The Lion's Mouth at Palmer's

Theatre on Sept. 7 was an error. That date is held by Marie Wainwright, so Manager Palmer informs The Mirror.

**HOWARD**—Bronson Howard will return to America in May. He will remain one year in this country.

## ROBERT MANTELL.

It is the evident endeavor of Robert Mantell to invest the character he plays with a romantic and impressive individuality. His personality is conspicuously adapted to his endeavor, he is possessed of a physique that is, both in size and proportion, almost perfect; his features are well and strongly marked; his voice is deep, sonorous and clear, and his attitudes, gestures and facial expressions are generally consistent and dignified.

When Fanny Davenport first produced Fedora in this country, Mr. Mantell played the character of Louis Ippenoff. His success was brilliant and legitimate. He was recognized by the critics as a young actor of many natural requisites.

Previously Mr. Mantell had played leading roles in cooperation with Miss Wallis, and with Miss Marriott, in England, and he had appeared in the support of Madame Modjeska in this country.

Since that time he has appeared in Conyn Carr's dramatization of Caïde Back, John Keilar's Tangled Lives, Louis Nathal's adaptation of Monsieur, The Corsican Brothers, The Marble Heart, The Lady of Lyons, Hamlet and Othello.

Mr. Mantell will appear this Spring at the Lyceum Theatre, for the first time under his own management. He is still young. He has healthy ambition, and he has expressed a desire to originate characters as well as to follow tradition.

## AFTER THE WYNDAH PATTERN.

The comedy company, headed by Charles Dickson, which Marcus Mayer and George W. Lederer will put on the road next season, is promised will be the strongest of its kind in the country, and the rule of "nothing but American plays and players" will be strictly adhered to.

The principal play of the several the company will produce is In Cog, written by Mrs. Pacheco, wife of the ex-Governor of California. Those who have heard it read consider it a capital piece.

Messrs. Mayer and Lederer state that the plan of the Wyndham company will be closely followed in the new organization, and when on the road everything necessary for the proper presentation of the repertoire will be carried, only the bare stage being required from the theatres where they will play.

The first appearance of this company will be made in Chicago during the latter part of August, after which they will go to California, and return to New York, playing the principal cities en route. They will reach here in January.

## SHE WILL STAR AND MANAGE.

"I am so tired of being managed by other people, that I have concluded to manage myself," said Agnes Herndon, to a Mirror reporter.

"I shall carry my season through in any case, for I mean to devote to the enterprise sufficient funds," continued the actress. "Surely, if people could take me out and pay me a salary of \$300 on a capital, so I understand, of a few hundred dollars, and keep out twelve or fourteen weeks, I, with some five thousand dollars and good printing, can stand poor business—although I don't expect

"H. C. Miner, who plays me week of Aug. 24, would not have booked me had I not been to use slang—a 'winner' in La Belle Marie. Nor could I fill fifteen week stands for later in the season, otherwise."

"The play has been improved by writing in a new character part—an American commercial drummer—who is satisfied with a good salary, and doesn't desire to buy out the firm. There will be two children in the piece, instead of one, as formerly. The farce-comedy scenes of the Senator's wife are very funny—as good as anything I have seen on the New York stage since my return."

**UNDESERVED CESSION.**

"In spite of the roasting the daily press gave Thou Shalt Not, the business has been perfectly satisfactory," said W. A. Brady to a Mirror man. "The houses have been good and the applause plentiful."

"Several of the newspapers deliberately misrepresented the moral character of the performance. They referred to incidents which were not seen in the play at all, and used the terms 'vicious' and 'loathsome' unmercifully."

In this statement every person that was present at the initial representations of the play can bear out Mr. Brady. The drama may have lacked artistic quality, but it was not lacking in a due regard for the proprieties.

"I am having the last act improved," continued Mr. Brady, "and several changes will be made for the better in the piece."

Miss Craigen was also seen by the reporter. She plays the leading part in Thou Shalt Not and she is annoyed at the misrepresentations made by the press concerning the nature of the play.

"Before accepting the engagement," said Miss Craigen, "I read the piece with a view to deciding if it had anything objectionable in it. I found it entirely inoffensive, and unquestionably moral in purpose. The bedroom scene is not in the least suggestive, as it is played. It is not risqué, like the scene in Cymbeline, where Imogen enters Imogene's chamber. Nobody objects to Cymbeline, and yet the sensitive critics cry out against Thou Shalt Not."

Miss Craigen should remember that critics,

even more than other persons, are apt to be inconsistent.

##



*Send him who can! The ladies call him, sweet.*  
—LONG'S LABOR'S LOVE.

The critic of the *Herald* says it would be interesting to know the history and age of Alabama. He says he is assured "it was accepted years ago and rehearsed more than once ere Mr. Palmer at length made up his mind to produce it."

"From sundry allusions he noticed in the text he thinks it was completed eight years since."

Since when? I presume he meant to say it was completed eight years ago.

He is in error. I suppose that Mr. Melzer cannot relinquish the silly fallacy that Mr. Palmer is opposed to American plays and playwrights, without a struggle.

Some day I shall find space to puncture that fallacy by citing facts which show that, almost without exception, every successful dramatist in this country dates his recognition and prosperity from a production by A. M. Palmer.

Meanwhile, I shall content myself with relieving Mr. Melzer's curiosity respecting the history and age of Alabama.

Augustus Thomas has been under contract as dramatist in ordinary to the Madison Square for some time past.

In January, 1890, he submitted to Mr. Palmer a verbal description of an unwritten play that he called *Talledega*. Mr. Palmer was struck with its originality and its fitness for his stock company, and he told Mr. Thomas to go ahead.

A month later—Thomas is an extraordinarily rapid worker—the manuscript was finished and placed in the manager's hands.

A few minor alterations were suggested and made. Mr. Palmer changed the title from *Talledega* to *Alabama*—a decided improvement, in that it is more euphonious and more appropriate.

It was intended that Alabama should be the third production of the season at the Madison Square, and it was put in rehearsal when Sunlight and Shadow held the boards. But there wasn't time to prepare the piece suitably and so *The Pharisee* was put on for a couple of weeks as a stop-gap.

This veracious history of Alabama dwindles down Mr. Melzer's eight years considerably, doesn't it?

Alabama is a great popular success as well as a universally conceded artistic triumph. The Madison Square has been packed at every performance, and the sale is unprecedented at that theatre. It is to be hoped that the management will be able to postpone *The Merchant* in order that it may run until warm weather.

As for American plays, Mr. Palmer says he will be just as ready to produce them hereafter as heretofore—provided they are as worthy of consideration as Alabama.

J. H. Gray has paid for a subscription to *The Mirror* and requested me to select some worthy professional to whom the paper shall be sent.

I have nominated Annette Ince, of 160 Powell Street, San Francisco, as the recipient of Mr. Gray's thoughtful generosity.

Henry C. Appleton writes: "I shall be pleased to send my *Mirror* regularly to anyone that you may designate."

Rose P. Thompson, 412 Pontotoc Street, Memphis, Tenn., will appreciate Mr. Appleton's kind offer.

If Al. Gruner, of St. Louis, will forward his copy to George W. Harley, Homoeopathic Hospital, Ward A, Division 5, Ward's Island, New York, it will cheer the tedium of an invalid professional's confinement.

Maurice Wilson wishes a name and address, also. Here it is: Charles Rosene, 163 East 10th street, New York.

I am indebted to Lester S. Gurney for the names suggested.

**THE MIRROR** receives all its mail through post-office Station E. This information is given for the benefit of several inquiring correspondents.

A writer in the Boston *Journal* says that Lawrence Barrett was "sacrificed in his prime to the cruel practice of traveling companies." Nonsense! Mr. Barrett's travels for a number of seasons had not been of a particularly wearisome nature, and the malady that caused his death might afflict a man who spends his life at a club window.

Mrs. John A. Logan says of "society" journalism: "The sting of scandalous writing may blight a life and bring tragedy into the home circle, as there are several well-known instances in Washington where women of station and refinement have been made to weep bitter tears over unrepresentations of some ambitious and unscrupulous society writer." A good many actresses

have suffered from similar attentions at the hands of the gutter-snipes that fringe the stage.

#### THE MINNEAPOLIS NEW BIJOU.

Next Monday, Jacob Litt's new Bijou Theatre, at Minneapolis, will be opened to the public.

The old house was destroyed by fire on Dec. 28 last. Arrangements were made immediately by Lambert Hays, the owner, with Architect H. G. Carter to design a new building. Work was soon begun, and carried forward with as much haste as the weather permitted.

The new Bijou is described as an improvement in every respect on the old house. The front is four stories high, and is surrounded by two tall towers. Red sandstone and pressed brick, set off by carved stone and terra cotta, are the materials used. A large portion of ornamental iron extends to the street line from over the entrance.

The lobby is fire-proof, and is elaborately decorated with wood carving, brass and ornamental glass effects. Italian Renaissance is the general architectural style of the interior, a great deal of plastic and carved relief work being introduced in the ornamentation. The decorations are in old gold, relieved by pale blues and pearl grays. The draperies, opera chairs and furnishings are in direct harmony with the general idea.

The auditorium proper has been entirely changed, the seating capacity largely increased and the general outlines made more graceful throughout. Unique effects are derived from the lighting of the new theatre. Over one thousand incandescent lamps are distributed about the building. A number of concealed or indirect lights are introduced.

The stage has been enlarged and rebuilt in a thorough manner, and all modern improvements in stage mechanism have been introduced. W. G. Davis, the scenic artist, has furnished the new scenery required and accurate in hand-some design.

The theatre is leased by and will continue under the management of Jacob Litt. He will run it in connection with his Big Four Circuit, with Theodore L. Hays as resident manager. The Bijou will continue to present standard attractions at popular prices.

Manager Litt has concluded to continue his season through the Summer playing combinations till early in June, when he has arranged to organize an opera and dramatic company to alternate weekly between his St. Paul and Minneapolis houses.

#### BIRTH FOR BOSTON.

In view of the immense success of the original production of Helen Barry's play, *A Night's Frolic*, that actress is literally besieged by applications for time.

Last Tuesday Manager John Crabtree, of the Park Theatre, Boston, made Miss Barry a proposal, offering her the entire open time he had at his disposal—six weeks. Miss Barry finally consented to play Boston for five weeks, beginning on April 20.

She has secured the following strong company: J. H. Gilmour, Mary Shaw, W. H. Thompson, Owen Westford, Robert Edison, Owen Neil and Lillian Vinton. The Boston production will be complete in every particular.

#### DRAMATISTS' RIGHTS.

Fannie Aymar Mathews is earnestly striving to arouse interest in the subject of improved legislation for the protection of dramatic authors' rights. She recently expressed her views of the urgent need of a proper dramatic copyright in a vigorous article contributed to the *Herald*. Miss Mathews has received a letter from Charles Barnard, in which he says:

"I read with great interest your article in the *Herald*, and I venture to write to you to say that if there is any way in which I can be of service to you in the matter of securing copyright laws for the protection of printed plays I shall be glad to know it."

"I protect my plays by the common law, which is safer than copyright, but I have printed plays also and wish they could be protected. I think you are right in your position in regard to dramatic literature."

Miss Mathews says, "Mr. Barnard is, so far, the sole playwright who has come forward to join me, but for all that I shall win my cause in time, and gain the passing of the bill I shall originate."

Miss Mathews and Mr. Barnard appear to be in error on one point. Our copyright law is expressly intended to protect printed plays. Publication, under a properly secured copyright, assures the author the protection of the courts in case of infringement either by printed piracy or unauthorized representation on the stage. Of course, the publishing of a play makes the text easily procurable by persons with dishonest intentions, but a legal remedy is provided, nevertheless.

Miss Mathews, Mr. Barnard and all other friends of honesty should combine to secure a amendment to the copyright law making play-stealing a misdemeanor, punishable by fine and imprisonment. Such a measure would put an end at once and forever to the stealing of dramatic property, now boldly and widely carried on."

#### DINING CAR ON ROYAL BLUE LINE.

The Pullman Company is now operating a Dining Car service via the Royal Blue Line between New York, Philadelphia, Baltimore and Washington on the famous five-hour train, leaving New York 11:30 a. m., arriving Washington 4:30 p. m. and on the fast Express, leaving New York 3:30 p. m., arriving Washington 7:30 p. m. These cars were built expressly for use on the Royal Blue Line and the high standard of service, for which the Pullman Company is celebrated, will be fully maintained. Station four of Liberty Street."

#### Gossip of the Town.

The Aunt Jack company will end its season on the 25th of this month at Toronto.

It has not yet been decided to produce *Withered Leaves* instead of *Barbara* as a curtain-raiser to *The Nominee*.

FLORENCE ASHROOK, of Barry and Fay's company, has been engaged to appear in *The Country Circus* next season.

The Out of Sight company, which had the *Diss De Bar* spook-priestess as a feature, closed its season suddenly last Friday at South Norwalk, Conn.

HENRIETTA CROSSLAN's red gown, which she wears in the last act of *Mr. Wilkinson's Widows*, creates feminine comment.

A CONTRACT was signed last Saturday by Augustus Pitou and Edward M. Allend, which binds them to collaborate in writing a new play, to be produced next season.

THE "electric three," Callan, Callan and Callan, arrived from Europe last week, after a two years' successful tour through the provinces.

MARIE HALDON in *La Cigale* has made a success in London," said Marcus Mayer to a *Mirror* reporter. "I have the American rights to the piece, notwithstanding T. Henry French's assertion to the contrary."

Louise H. Fifer, Lottie Hyde and Terrene Power will appear this week in Baltimore with John R. Compson's company.

ALEXANDER KEARNEY has been engaged by William Redmond for *A Cure for the Blues*, a new comedy which will be produced in Boston.

ANNIE YEAMANS was ill last week, and her part in *Reilly* and the *go* was well played by Mrs. Fannie Osborne.

FLORINE MALCOLM will join the MacLean-Prescott company in Detroit on April 1. She was leading lady with this organization last season.

THE mother of J. L. Edwards died in Waltham, last week, after a brief illness.

THE opening of McVicker's new theatre in Chicago last week was an event. Jefferson and Florence were the attractions. The house is more elegant than before, but the old architectural plan has been followed.

A NEW edition of Brander Matthews' "French Dramatists of the Nineteenth Century," has been issued by Charles Scribner's Sons. The work has been revised, and a chapter added, bringing the book down to date.

SENATOR SAXTON has introduced a bill in the New York legislature, making it unlawful to expose for advertising purposes nude, or partly nude representations of the female figure.

BERNHARD thinks that Julia Marlowe will be one of the great dramatic artists five years hence.

ESTHER LYON left the Von Ponson company, not on account of trouble with Lena Merville and Marion Elmore, as has been reported, but on account of a difference of opinion between herself and the management. Miss Lyon has, however, returned to the cast.

FLORENCE HASTINGS has ended her engagement with the Nell the Waif company in Cincinnati, and has returned to this city.

THE Diss Debar's histrionic career was short, and by no means brilliant. The Out of Sight company has disbanded, and the ex-star is said to be a fugitive from the wrath and legal threats of her maid.

THE CANCER did such a bad business at Niblo's last week that its two weeks' engagement was curtailed to one.

LAWRENCE BARRETT left at least half his property in the form of life insurance.

LEN BLOOM, formerly of Dowling and Hanson's Nobody's Claim company, is reported to have made a hit as the tramp in *The Limited Mail*.

VIVIAN O'DONNELL has left the Adele Frost company. Cause salary five weeks in arrears.

LOTTE HOLLYWOOD, the soubrette, who has been ill in this city for several weeks in consequence of a runaway accident, is getting better.

THE students in the various departments of Columbia College will attend Harrigan's Theatre on April 24. They have engaged the entire house and will have a large time.

LEIGHTON BAKER has been engaged for the part of the duke in *Dr. Bill*.

JACOB LITT sends word to *The Mirror* that Katie Emmett broke all records on March 21, at the Bijou in Milwaukee. "The house held more people and turned more people away than ever before in its successful history," says Mr. Litt.

STUART ROBINS told a Western journal that in his opinion Lawrence Barrett was a great actor. "I will undertake to prove that he was a great actor according to a definition by Edwin Forrest, that a great actor is one who can enact as many as three great roles better than any other actor. All agree that Mr. Barrett was incomparable as Cassius. I think there has never been an actor who could equal him in *Hamlet* and *Yorick*. His *Lanciotto* and his *Richelieu* were truly great."

THOMAS E. SHEA will have two singing and dancing comedians in his company next season, besides a singing and dancing soubrette. He has contracted with W. J. Morgan for a large quantity of attractive printing to boom *Barned Out* and his new sensational comedy drama *The Red Light*. Mr. Shea has also purchased, and will produce next season, a play called *The Green Fairy*.

KLAU AND ERANGER have opened this week an Information Bureau. It will be devoted to the interests of one and two-night stands Harry A. Lee, who has been in advance of the Jefferson-Florence company during the past season, has charge of it. Through this department managers can always get the open time of many theatres in the interior cities and towns.

BEVERLY SIDGREAVES has declined an offer to join Roland Reed's company.

THE GUNNERTS, the acrobats, have been engaged for *The Country Circus*.

RICHARD MANSFIELD was an interested observer of Jenny Hall's speculations the other day.

CHARLES GRISKE, the old-time advance agent and manager, who, in consequence of illness, has been for a long time on the retired list, is once more active, having regained his health.

CHARLES COONES was seriously ill last Thursday and his part in *The Canuck* at Niblo's was taken by Frederick Mewer, who deserves mention for a creditable performance at short notice.

ANNIE WARD TIFFANY will close her season next week.

FRANK LEIDEN has signed with Robert McWade to appear in *Rip Van Winkle* for the rest of this season.

EDWARD R. MASON has arranged to present *A Fair Rebel* for four weeks or longer at the Fourteenth Street Theatre, beginning Aug. 1. "I intend to make this as fine a production of a military drama as New York or the country has yet seen," writes Mr. Mason, "one hundred and fifty people will be employed in it, and the peculiar advantages of the Fourteenth Street's stage will enable me to show some novel effects. I intend to use the largest revolving scene ever placed on a stage to represent Libby Prison."

F. L. STEPHENS last week bought Messrs. Shea and Varney's interest in the lease of the Academy of Music at Pittsfield, Mass., which has four years and five months to run. Mr. Stephens will carry out all contracts made by Shea and Varney.

THE fight in Hoboken against Sunday theatricals is waging hotly. Last Friday Manager Cronheim was arrested on a charge of violating the Sunday law and a warrant was issued against H. R. Jacobs. Complaints were also lodged against the mayor, the chief of police and other officials for neglecting to enforce the prohibition.

R. M. HOOLEY has a gilt-edged series of attractions for the rest of the season at his theatre in Chicago. *Ship Ahoy*, the current attraction, will be followed by E. S. Willard in his Palmer's Theatre repertoire, for three weeks. Mr. and Mrs. Kendal will play two weeks, beginning May 4. The Madison Square Theatre company will appear from May 15 to June 6. Daly's company will fill the three ensuing weeks, and the County Fair will begin a Summer run on June 28. The Lyceum Theatre company will open the season on May 11 at Hooley's in September.

On Saturday evening Mr. Lincoln's Class in the Higher Criticism of the Current Drama listened to an address by W. H. Day on the subject: "From what standpoint do we criticize a play?" The address was followed by a discussion.

LOUIS R. MADDOX, comedian of the Minnie Seward company, mourns the death of his father, which occurred at Galesburg, Ill., on March 29. Mr. Maddox was playing in the South at the time and was unable to attend the funeral. His father was well known to many members of the profession.

THE TIG. SOLDIER company closed in Cincinnati last week.

THE fire in the Detroit Opera House building, on March 15, damaged the theatre itself but slightly. Professor Cromwell lost nothing except three nights of a profitable engagement. The Duff Opera company opened on the 25th ult., one night later than they were to have appeared.

MARY IRWIN passed from Daly's to *The City Directory*. Now she adds her enlivening comic abilities to the uproarious fun of *A Straight Tip*. Miss Irwin made her first appearance at the Park on Monday night.

JOHN F. PALMER expects to be in New York shortly to negotiate engagements for the rest of the season and for next season.

MILLER AND NICOLAI have leased the People's Theatre at Milwaukee, which they will run as a vaudeville, burlesque and minstrel house. The Standard, in the same city, which they also manage, will continue to present dramatic attractions at popular prices.

MESSES. ALDEN AND FAXON, of Cincinnati, have published a sample book showing more than 200 examples of original advertising designs. The publishers are prominent advertising agents, and perusal of their book is a liberal education in the art of writing "ads."

HARRY ERNEST, of the Quaker City Quartette, now with Pat Rooney's company, will

**HER WORST ENEMY.**

WE cannot agree with Miss Fanny Davenport who in a recent article, declares that the allures of temptation are greater on the stage than in any other walk of life.

If it is possible to admit that the virtue of a good woman depends, in part, upon her surroundings and circumstances, it does not even then follow that the atmosphere of the stage is dangerous.

Ennui, lack of occupation, the emptiness of the days of an idle woman, laisser-*être*—these are the natural causes for the misfortunes of weak creatures who weave hectic romances about themselves, because they've nothing else to do.

The actress has plenty of occupation, and her days are far from empty.

The woman of the stage who respects her art, and who despises the not utterly unreasonable prejudice which still exists against the profession, a prejudice for which the unself-respecting women of the stage are responsible, feels it her duty to lead a life more careful and decorous than almost any other woman, inasmuch as the actress is peculiarly the property of the public, and therefore her slightest movements are subject to public criticism.

Unfortunately the actress does not always respect her art. If she did we would have done with press agents and advertisement which is purchased at the expense of dignity, good sense and decency.

The sensational newspaper is the curse of the dramatic profession, and so long as it is tolerated there is little hope for the universal recognition of acting as an elevating art. The disgusting eagerness with which it panders to vulgar amusement in seizing upon and presenting in "spicy" form the unsavory details of the private careers of the indisputable people whom the stage is unfortunate enough to own as followers, have made the profession a refuge for a class of people who delight in just this form of notoriety. The world has no right to search into the morals of the gifted actor, the province of criticism should not extend beyond the bounds of his professional obligations. But unfortunately, there are a great many people on the stage who are not actors, and who are absolutely ignorant of the art they are impertinent enough to follow. The why and wherefore of the presence of this class of people in the dramatic profession may pertinently be questioned.

The sensational newspaper has opened the stage-door to the vast army of incapable women who seek to tread the boards from no motive save that which springs from the lowest ambition. If some chorus singer manages her escapades flagrantly enough to bring them under the notice of the energetic reporter, she will succeed in furnishing columns of *piquante* matter for the sensational newspapers, and her services, in an exalted capacity, will be duly solicited by certain managers, whose ambitions are scarcely more lofty than her own.

The honest, earnest and ambitious girl who seeks to tread the road to fame upon the stage, need fear but one enemy powerful enough to mar her self-respect.

This enemy is the sensational newspaper, which seizes upon the actress as a legitimate prey, which ruthlessly parades her domestic life, which flippantly discusses her most sacred affairs, which may even make her religion a subject of ridicule, and which, so long as it exists and a civilized public will support it, will continue to disturb the serenity of the actress, if it does not succeed in driving her from the stage.

**THE OLD LADY.**

**CONFESSIONS OF AN INGENUE.**

I am an ingénue. But I am not an ingénue because I want to be. It is because I have to be.

My body is small, and I have big eyes and very long lashes. I can also curl myself up in a very small spot in a large chair, or sit on one foot and swing the other without danger of toppling.

These are my principal qualifications. I try to rid myself of them but I can't.

I wear high-heeled boots on the street, and gowns of sober hue and matronly cut; but it's no use. When I go into a manager's office he never asks me what I can do. He knows right away.

"Ah, yes! I may be able to fix you. I've got a part of a simple girl of sixteen," etc., etc.

Now I am twenty, but I mustn't tell that. Ingénues can never be more than nineteen.

When I first began to feel the fire of genius burning in my bosom, I went to an actress of some repute and asked her to give me lessons.

She asked me what were my favorite parts and when I mentioned Lady Macbeth and Lucrezia Borgia as two roles that I hoped some day to excel in she simply looked a little weary, handed me a book of The Rough Diamond, and told me to go home and study Marjory.

I wonder if the other girls are as tired of it as I am? Some of them pretend that they like it, and wouldn't play leading business if they could. They say they like to have the sympathy of the audience.

I came very near playing a leading part once. I was the understudy. I studied in secret and lived in hopeful anticipation of the leading lady's illness. I was sure that my time would come. The season was long, the travel dreadfully hard, and the leading lady looked very delicate and fragile.

I didn't know her.

The whole company had the gripe, but she never so much as sneezed. She could ride in a caboose all night, and bob up in the morning serene and fresh as ever. I never got a chance at that part.

How I do long to be waked—on the stage, I mean, of course, I want to inveigle the other girl's lover away, and lie on a sofa dressed in a red and gold tea-gown and smoke a cigarette.

**THE WOMAN'S PAGE.****The Woman's Page**

But, alas! I must continue to speak lies that a ten-year-old girl would be spanked for saying. Then I'm always kneeling down beside some elderly person, and weeping. No matter how badly I'm treated, I'm always resigned and I weep, and in the last act I always get him back again.

The adventuress dies or disappears. Then the audience goes home. The men think the hero's conduct idiotic, and the women talk about the gowns of the adventuress, and I am like the man who fell out of the balloon, and thus gave rise to what has become a very vulgar expression.

Sometimes I get desperate. Ah ha! A sudden inspiration. I will be an ingénue no longer! I will study German, and apply for the position of heavy leads with the Lilliputians.

**THE INCENSE.**

Would you care,  
I that the kisses that I rain to-night  
Upon your lips, your brow, your hair.  
Your questioning mate eyes, forevermore  
Should cease? I never, anywhere  
My hands should cling to yours with loving touch—  
Say, would it grieve you overmuch?

Would you care?

Would you care,  
I that within the office chill and white,  
Mate-evermore and cold, I lay to-night  
With eyes that yet from the sweet thither side  
Of Paradise, could pierce the shadows that divide,  
And read your heart with dear death given sight.  
Should I see grief for me, and longing there?

Would you care?

**HELEN TEN BROEK.**

**INTERESTING BOOKS.**

For reading on the cars "Mr. Ledbury," by Albert Smith. "Haworth's," by Frances Hodgson Burnett. "Letters from a Windmill," by Alphonse Daudet.

For reading on "off" Sundays "Plutarch's Lives," "Goethe's Autobiography," Arnold's "Light of Asia." **THE BUS STOCKING.**

A young girl sat in an upper box on the first night of *Betrothed*. She watched the play intently, and was deeply affected at the scene in the convent garden. When the lovers bade each other farewell, she burst into a passion of tears, and was borne sobbing from the box. She didn't quite understand it, but that poor young man was in trouble. That was quite clear, and her little heart bled for him.

**IN THE OLD DAYS.**

Reading in *The Woman's Page* the description of a number of the lovely gowns worn by some of the charming actresses of the present day reminds me of what was considered necessary in the old barnstorming days toward the end of the war. To give you an idea, I will describe some of the dresses worn by my mother, who for many years was "first singing chambermaid" in several of the leading theatres in the West and South.

First and foremost was a black cotton velvet train, made with high neck and long sleeves, this with the addition of a belted stomacher, high collar, and hanging sleeves pinned around the armholes, suited for the costume of Lady Anne in *Richard III*, and with plenty of gold buttons sewn on the waist, and the skirt looped over a width of colored satin, made her a swell riding habit for Lady Gay Spanker. She had a rose-colored moire, the skirt of which measured five yards around; with this she wore a "bertha," all dotted with beads, that was the delight of my soul. For the ingénues she had a white muslin, tucked all the way up to the waist, and to transform this into a bridal costume only required the addition of a veil of mosquito netting.

For queens she wore a red cotton-velvet train opened over a white satin front, the latter decorated with tin-fail, colored glass buttons and pearl beads. With this she wore a mantle, or whatever you may call it, hanging from her shoulders, of red velvet lined with white canton flannel, and the tassel had bits of black sewn on at intervals to represent the tails of emine. I never thought all the little black points were eyes.

I also remember the excitement there was in the family just before the production of John Brougham's *Pocahontas*. Mother was to play the title-role, and for two weeks before the first night we were all wild about her dress. In those days dress trimmings had not been brought to the state of perfection they have been since, and almost all fancy touches had to be done at home; besides, I believe it was a sort of question of honor among the old-timers to take as much as possible. The result of this was that for two weeks we lived upon chickens, the feathers of which were religiously kept and dried, and used as trimming on this wonderful gown. White porcelain buttons, such as we use on children's aprons and gingham frocks, together with bright sealing wax or red bone buttons were bought by the gross, yards upon yards of narrow worsted fringe was purchased from upholsterers, and we started to work.

The foundation of the skirt was of brown merino; this was bordered with red, on which the buttons were sewn in zig-zags and diamonds; the overdress was red, treated in like manner with trimmings of brown, and bordered by the preserved chicken feathers. Her moccasins (?) were a pair of lace boots, but so covered with merino, buttons, feathers and fringe as to leave none of the original foundation visible.

As for the wigs they wore, well! For general use mother had a small piece of cloth, with yards upon yards of wire looped, and

twisted, and intertwined, hanging down over her shoulders, with no attempt made to hide the thread edging. Her Topsy wig was a skull-cap, made at home, of black cambric and covered with tufts of black horsehair. And to cap the climax her blonde wig was made of manilla rope, first soaked in water, then dried and untwisted, and sewn on a home-made cap. Shades of Helmer preserve us!

**INFANT PRINCE.**

A woman who is always thinking by herself, is always thinking of mischief.

**PHILADELPHIA APRIL 14.**

Dear Editor of *Woman's Page*: I write to congratulate you on the success of *The Woman's Page*. I hope Mrs. Kendal will continue to make suggestions, and I should be glad to read something from the pen of Miss Agnes Huntington, whom I admire very much.

I thank my unknown friend, the New York Matinée Girl, for inspiring me to write. I am also a Matinée Girl, a Philadelphia one, who raves Chestnut Street instead of Broadway. I read my *München* religiously. It is pleasant to know where our favorites are and what they are doing.

Many good wishes for the prosperity of *The Woman's Page*.

**THE PHILADELPHIA MATINEE GIRL.**

**MEN HAVE SIGHT WOMEN INSIGHT.** *Editor Hugo.*

**HISTORY.**

The first regular playhouse was The Theatre, situated in Shoreditch. This was probably but a rude structure, as it had passed out of sight in 1770.

The Curtain, another theatre, was opened in 1778. At this time the prophet was advancing; William Shakespeare was fourteen years of age.

The poet married Ann Hathaway before his nineteenth birthday. He was twenty-two when he left Stratford for London, where, three years later, he became part-manager of the Blackfriars Theatre. There were seven regular theatres in Shakespeare's time.

**THE ANNALIST.**

It is a pity that Minna Gale, whose stately figure and sweet face fit her so eminently for Shakespearean heroines, will persist in marring her work by irritating mouthings and extraordinary prolongations of the sibilants.

**TANGLED TONGUES.**

Not long ago the heroine of a melodrama in repulsing the villain exclaimed, scornfully: "I loathe you! Loathe you as I would a snake or a *Lata*." Of course she meant a snake or a bad.

But that wasn't half as funny as the lamentable failure an enthusiastic Catesby made once when he rushed on to inform Richard of the taking of Buckingham.

"My Lord," he cried, "the Duke of Buck the Duke of Buck, the Duke of Buck" and then he gave it up.

A most absurd and unnatural gesture, says an old actress. "Above all, don't put one hand on your bosom, and the other at the back of your head. That is a very common habit on the stage. In real life no woman would so place her hands unless she was stirred by some deep emotion, whether of fear or sorrow. On the stage she is apt to clutch the back of her head when she says, 'good morning, dear mother.'"

**MR. AND MRS. TRACY.**

This isn't a stage story. It's only a true one, and not very remarkable, either. A. T.

Helen did not seem a woman, she was so slender, fragile, pale, and her soft hair fell in such baby fashion about her sweet face. As she hurried along Prairie Avenue one cold evening her tiny mittened hands snuggled cosily into her muff, her seal cap slightly awry, she looked like a little girl who had been "kept in" after school. In very truth, Nell was in a hurry.

The gaily-decked holiday windows down town had caused her to loiter in a most disgraceful way. Albert would be in such a temper if he got home, and didn't find her there, and naturally enough, poor overworked fellow! So Nell tripped along, and finally started on a little run. Dear me! Albert himself was there standing at the window, and Albert himself opened the door to admit our tardy and bedraggled little heroine.

The distinguished young lawyer looked sulky. Nell slid into the hall with a silly laugh. Albert didn't say anything, and Nell sat down and pulled off her rubbers. She had ceased to wonder that Albert did not stoop to perform that office.

"It is awful of me to be so late, dearie," tugging at her rubbers. "I was looking at the Christmas windows; they are so pretty, she ended lamely.

"Indeed" said Mr. Tracy, who that day had eloquently defended a persecuted woman who lived in a hotel, and had several husbands. "I hope we can have dinner soon. I've been worked to death to-day, and didn't have time for lunch"—this in an off-hand way that was pathetic, as if he might say: "Although I am the provider for this establishment, I shall feel greatly obliged to you if you will be kind enough to consider me for a moment, and give me something to eat."

Nell's heart stood still. "Oh, ah," she began, and then she giggled in such an unbecoming way, one might have fancied she was going to cry from the ugly twitching of her mouth. "Just wait, dearie," and she flew to the kitchen.

Rosabella, the cook, was sitting bolt upright, reading the *Fire-side Companion*.

"Rosabella," said Neil, smiling queerly and with an odd attempt at dignity, "I was so busy down town that—ahem—I forgot all

about the order—but if I suppose we've got things enough and—please get it ready at once.

Rosabella deliberately folded the paper, rose, and set to work without once looking toward the lady of the house.

The lady of the house ventured something about "a cold evening," and then fled upstairs to her bed-room. The gas had not been lighted, the fire was out. Nell was cold and hungry. She sat down upon the edge of the bed, and began to cry. Things were so different from what she had thought they would be when Albert and she had planned their beautiful home life while they lingered in the moonlight together.

Albert had laughed gaily and tenderly at the very idea that this little fairy should ever descent to commonplace household duties. She was to be his queen, his star, the bright angel of his life, etc. Nell had been highly delighted with a veneration that placed her high above all ordinary mortals, and had solemnly believed that she was a very superior creature. However, she lighted the gas, and changed her dress for dinner.

Albert sat through the improvised meal in cold silence. He read the *Evening News*, and hummed occasionally. Later Nell ran her fingers over the piano keys with a ghastly attempt at ease.

Now, there was no especial reason for Nell's outburst. This particular evening was but a repetition of many others they had experienced. I do not mean to say that the distinguished young lawyer and his wife lived a life of constant strife and wrangling. On the contrary these domestic storms often ended in a sun shower of kisses and baby talk. Nevertheless during this evening in question Nell suddenly wheeled about on the piano-stool, and cried out:

"Albert, what is the matter with us? Did—did we ever dream that we could be like this? I know that we shall make it all up presently, but oh, isn't it horrible? Is this the beautiful life that we pictured? Haven't we made a terrible mistake?" Are you sure that you loved me? Did you ever dream that a day would come when you could almost swear at me? This in reference to a recent scene in which a vest-button had played an important part. Isn't the whole thing spoiled, no matter how we kiss and make up? Then, with a great flood of tears, "It can never be the same."

Nell was both incoherent and ungrammatical, nevertheless, Albert threw himself at her feet, figuratively, and the rest of the evening was passed in mutual compliment, admiration, and the most ingenuous cooing.

Forty-eight hours later Mr. and Mrs. Tracy returned home from the theatre. The former was in a bad temper—he had that day lost the case of the lady who lived in the hotel—and Nell was sullen. In the course of the evening he had commanded her to "shut up" and had called her a "cat." Ten to one Nell had invited both the rebuke and the epithet. Anyhow, when Albert sat down to his desk in the library, he became very angry when he espied a certain china vase thereon. "Is it in?" he remarked. "Can't I have this one place in the house free from rubbish?" And then he threw the vase on the floor, where it smashed obediently. Thereupon Nell seized a costly tobacco jar and hurled it straight into the fire. With an oath Albert sprang to the grate and burned his fingers. Nell laughed.

"You are a perfect devil," said the young man.

Nell continued to laugh—a long, ringing laugh that was most unmusical, that was even horrible, and then she flew away upstairs—up—up—until she reached the guest chamber. She entered, bolted the door, flung aside her wraps, groped about for a match, and lighted the gas.

"Good God!" she cried; and then she stood silent for a long time. Presently the feverish thoughts took shape. "This is frightful, degrading. Is there to be no safety in our lives? Shall we continue to live through these debasing scenes over and over again? That man could have struck me to-night, and I was ready to tear his eyes out. Oh, what have I become?"

She threw herself on the bed, and pressed her burning face into the pillow. After a while she heard Albert close the outer door, and then go to their room. In a few moments he came out to the landing below her.

"Are you coming down?" he called, breathlessly. Nell made no

## THE NEW YORK DRAMATIC MIRROR.

moreover, impeded than practical, he con-  
tinued to manifest his devotion in attention that  
could have proved more discriminating than helpful.  
He had not yet been exposed to the con-  
versation of the jury.

Nell never remembered how she passed  
that day. Wildest indignation that Albert's  
political enemies should dare assail him in  
this vulgar, brutal way strove for mastery  
with the wretched, timid fear that perhaps  
in his honest enthusiasm for a helpless  
woman's cause, Albert had been led into some  
indiscretion. She quenched her first impulse  
to rush down to his office, and waited for his  
return in an agony of nervousness, watching  
at the window for an hour before his usual  
time. When at last he ran up the steps, Nell  
drew to the door and opened it.

"Bring—she cried, still gasping the  
hateful newspaper; her woman's heart saying  
everything in that one word.

"What's up?" And Albert kissed her  
trembling lips lightly then he pulled off his  
overcoat, whistling the while.

Nell stepped back, amazed.

"Did you—have you seen—this?" she  
said faintly, and holding out the news-  
paper.

"Eh? What's that? Oh, yes, the *Herald*.  
D—rot but then every man who does  
anything worth doing has got to stand that  
sort of thing, I suppose. By Jove, it's cold."

Nell did not sleep much that night.

To awake in the morning, and find one's  
self lifted from meek obscurity into fame  
marks a metamorphosis no more wonderful  
than that does the opening of one's eyes unto the  
figurative and literal dawn of a light which is  
at once day and wisdom. Nell did not awake  
to find herself famous on the morning follow-  
ing the *Herald* affair, but after lying for an  
hour or more with her bright hair straggling  
all over the pillow and her half-closed eyes  
gazing fixedly and keenly at nothing, she ar-  
rived at a conviction that, under certain con-  
ditions and circumstances, it was well for the  
lady of the house to bestir herself at an early  
hour of the morning.

This wise idea developed certain eccentricities hitherto unsuspected, chief among which  
was the habit of searching her husband's  
pockets whenever opportunity offered. Her  
firm persistence merited and presently found  
reward in the discovery of notes and letters  
which the careless young genius had over-  
looked in the variations of his toilet.

The suddenly sagacious Mrs. Tracy had  
seen fit to ignore this correspondence until  
one day she happened upon an epistle more  
brilliant in Gallic epigrams than usual. One  
of the sentences read thus:

The perfect wife is she who can fulfill every crave-  
ding of her husband's intellect, heart, and imagina-  
tion. She must be sweetly serious when he is weary, and  
alarmingly frivolous when he is eager for diversion.

The reader may believe or not believe, as  
she chooses; but I solemnly declare that the  
letter quoted from is bona fide!

Nell took a whisk broom, and dusted off  
the edge of a plush carriage gown; then she  
dressed herself. It was early for calls, nevertheless  
she rang the bell and ordered the car-  
riage, and an hour later she sailed into the  
reception room of the Grand Pacific, and in-  
quired for Mrs. Blank. Mrs. Blank had left  
the hotel, but the clerk sent up a card with  
her present address written upon it.

Nell sailed out of the Grand Pacific, and  
met an old friend at the entrance.

"My dear Mr. Latimer," she cried, beaming  
in sweet surprise and cordially offering  
her little hand to the young man. "How very  
wicked of you not to call. You must run up  
and see the new place. Do come and dine  
with us; we are very cosy now."

Mr. Latimer "would be charmed," and  
then he put her into the carriage.

In a few moments Nell reached her destination,  
slighted, ascended the steps, and the  
door was opened by the usual dusky atten-  
tant. It was an apartment house. Nell entered  
the stuffy little elevator and was carried  
up to the top floor, where she was kept  
standing in the passage for some moments  
before the door was opened. It was an un-  
usual hour.

To the maid who finally appeared Mrs.  
Tracy said nothing at all, but calmly pushing  
her aside, she walked into the parlor.

Mrs. Blank was taken by surprise. She  
had instructed the servant to say she was not  
at home, and she had her hand "done up" in  
patent curlers.

Mrs. Tracy looked at Mrs. Blank and  
smiled. "She's a sight," was her silent com-  
ment.

Mrs. Blank started up indignantly, but  
how on earth could a woman be dignified in a  
petticoat and soiled combing-sack, with her  
hair done up in patent curlers?

Mrs. Tracy seated herself placidly, threw  
back her wrap, got out her pocket handker-  
chief, wiped her nose in a dainty, ladylike  
way, and then spoke as follows:

"My dear madam—what is your name?  
Oh, yes, Mrs. Blank—I am Mrs. Albert  
Tracy. My husband, Mr. Tracy, lately acted  
for you in a rather nasty affair. I am sorry  
that he did. I dislike having him mixed up  
with disreputable people, but, however, that  
is neither here nor there. I called this morn-  
ing to tell you that you must not receive my  
husband here again, and also to forbid your  
being seen with him in public anywhere or  
at any time. Mr. Tracy is a very good fel-  
low, but he is young and a bit silly yet. He'll  
get over all that. In the meantime, if I ever  
hear of your receiving him or being seen with  
him, I shall publish your letters. Already  
the public is familiar with former correspond-  
ence—and I might add co-respondents—in  
your case; but, my dear woman, I am sure  
that even you wouldn't like to see the rubbish  
I've got in print."

And Mrs. Tracy's eyes twinkled for a  
moment, and she burst out laughing as if  
she really couldn't help it; it was too funny.

"Understand," she continued, presently after  
she had sufficiently subdued her mirth, "I  
am thinking of appearances only. You can  
do as you like so long as neither I nor any of  
my friends hear of you."

This parting shot went home. Mrs. Tracy  
knew her woman. Mrs. Blank still clung to the  
skirts of respectability. She had nothing to  
say indeed she began to swallow and blink  
her eyes in an ominous way, while Mrs. Tracy  
calmly adjusted her wraps, looking steadily  
and with unforged amusement at the patient  
curlers.

On the way home, Mrs. Tracy gave several  
orders, engaged a new cook, and, arriving  
she gave Rosabella notice.

"But what have I done, ma'am?" cried  
that august personage, astagh.

"Nothing," replied Nell, carelessly, "only  
you are impudent and lazy and I don't like  
your cooking."

One night, later in the season, Mrs. Tracy  
rustled down the staircase on *grande toilette*, radiant and smiling, with her shining  
hair regally "done" on top of her head.

Albert was waiting patiently in the draw-  
ing-room as our lady entered, her trailing silk  
dashing in the firelight. She bent over some  
flowers on the table, selected a rose, and,  
going over to him, with a little smile, began  
the process of arranging the flower in his  
outfit.

Mrs. Tracy looked down into the charming  
little face. "Don't put that pin in your  
month," he said, smiling.

There was a slight pause.

"Say, Nell, you know that woman I de-  
fended in the divorce affair."

"I'm in," said Nell, absently, still engrossed  
with the rose.

"Why, that red-haired woman, Mrs.  
Blank, you know."

"Oh, yes," said Nell, smiling, with the pin  
between her teeth.

"Well, do you know that I made an ass of  
myself over that woman's case. I took a  
regular interest in her, you know, and did  
everything for her, and, upon my word, she  
insulted me through her infernal servant girl  
when I called the other day."

Nell stood off to get the effect of the flower.  
"Women are so ungrateful," she said, with  
her head critically astant.

The March sleighing was excellent.

"By George!" exclaimed Latimer, as Nell  
few by the club, "how that girly-girly Nellie  
Tracy has blossomed out!"

"She holds the reins well," remarked  
Brownlow.

Brownlow was right.

MRS. ANN THROPE.

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## NOTES OF NEW THEATRES.

A company has been formed to build an  
opera house in Corning, N. Y. The house is  
to be 120' x 120' feet, with a seating capacity  
of about 1,200. The cost will not be far from  
\$15,000. It will be on the ground floor and  
when completed will be one of the finest the-  
atres in this part of the State. The most re-  
presentative citizens of Corning are pushing  
the enterprise, which is a guarantee that the  
house will be built. Mr. Leon Lempert, of  
Rochester, is the architect. It will be completed  
and ready for the Fall season.

The new theatre at Roanoke, Va., will be  
known as the Academy of Music. Every  
modern convenience known to the theatre-  
going public, embracing improvements in  
illuminating, ventilating, heating and fire-  
proofing, will be provided, and the building,  
when completed, will cost \$75,000. There  
will be a large lobby at the entrance, with a  
cafe on either side. Two stairways will lead  
to this lobby and the first gallery. The par-  
quette and parquetry circle will have abund-  
ant exits, and on this floor there will be six  
boxes. The stage will be 50 feet deep and  
will have a proscenium arch of 45 feet. The  
dressing-rooms will be under the stage. There  
will be a stage box and directors' box  
behind the proscenium arch, this method of  
arrangement being employed to some extent  
in Europe, but not in this country. These  
boxes will be a great convenience to actors.  
The first gallery will have four exits, four  
private boxes, a retiring room for ladies, a  
smoking room for gentlemen, and the  
gallery will be connected by three arches  
with a large foyer in the front of the building.  
This will be elegantly fitted up and is in-  
tended as a ball room, as well as a promen-  
ade for the audience between the acts. The  
two galleries will also be provided  
with ample exits. The building is 164' x 70'  
feet. It will be of the Louis Quatorze style  
of architecture. The whole interior decora-  
tions will be executed by a French artist,  
Horace de Saussure and a member of the  
firm of architects which has the construction  
of the building in charge. M. de Saussure  
is now in Paris designing the interior of  
the building. This theatre is owned by  
the Academy of Music Company of Roanoke,  
and was recently incorporated. The gentle-  
men constituting the building committee are  
Francis B. Kemp, R. R. Woodrum, Captain  
Brook and Mr. Markley. It is understood  
that quite a number of persons have applied  
for the management of the new theatre, but  
the company has not yet definitely made an  
engagement. Roanoke is a growing city and  
has a population representing every state in  
the Union. The community is fond of play-

go. The new Burlew Opera House at Charles-  
ton, W. Va., is being built by N. S. Burlew  
and Frank Woodman. When completed it  
will cost \$60,000. Its seating capacity will  
be 1,200. The auditorium will be on the  
ground floor with plenty of exits. The build-  
ing will be thoroughly modern in every partic-  
ular. The city of Charleston and adjacent  
suburbs have a population of 15,000. N. S.  
Burlew will manage the house and he will be  
ready for attractions by the first of next Oc-  
tober.

The work on the new opera house at South  
Pittsburg, Tenn., has been resumed and will  
be pushed to a speedy completion.

Fort Worth is to have a Summer opera  
house, and work on the same, it is reported,  
will be under way in a few weeks.

Ex-Manager Lodge of the Midland The-  
atre at Kansas City, Mo., is perfecting ar-  
rangements to build a new theatre to bear  
the name of the Bijou. It will be a popular  
price house, and it is stated that he intends  
to play principally vaudeville and burlesque  
attractions.

The new opera house at Greenville, Texas,  
will be opened this week. This theatre is a  
commodious and convenient building and is  
comfortably finished.

The new theatre at Buena Vista, Va., has  
an auditorium of 1,200 feet by 42'. The build-  
ing is of pressed brick and presents a hand-  
some appearance. There are six commodious  
store rooms on the ground floor and twenty-  
eight offices on the second and third floor.  
The house will be ready by the beginning of  
next season.

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will be opened this week. This theatre is a  
commodious and convenient building and is  
comfortably finished.

People at Corsicana, Texas are contem-  
plating the organization of a company for the  
purpose of building an opera house.

## MATTERS OF FACT.

Harriet Avery, prima donna soprano, may  
be engaged for grand or comic opera roles.

Lester Shaffner, of the Fencing Academy,  
No. 106 Sixth Avenue, this city, may be en-  
gaged for fencing exhibitions.

A. D. C. ...on, who has had many years  
experience as agent or manager, is at liberty.  
Ernest Tarleton, who was terminated a year  
ago by John Baile, of the Garrick Theatre, London, is at liberty.

Irene Kent has added to her already strong  
repertoire the following plays. *The Child of  
Destiny*, *As You Like It*, *Ingomar* and *The Hunchback*.

C. T. Atwood, who is now representing  
Maggie Mitchell, is ready to negotiate with  
managers for a short season of comic opera  
during the coming Summer season. Mr. At-  
wood can be addressed care Haylin's Theatre,  
Chicago, from April 11 to 18.

Ada Melrose, the petite and very bright  
actress, will star the coming season in a play  
called *A Southern Rose*. The scenes in the  
play are laid in Tennessee. It depicts the  
life of a wealthy planter who is devoted to his  
only child, a girl sixteen years of age, named  
Florence (Miss Melrose). This play gives  
Miss Melrose full scope to do her specialties,  
and with proper management she is most sure  
to have a successful season.

On account of Miss Dorothy Dean's great  
success in Diamond Deane, Harry Dunn's  
play, produced lately in London, she has  
been engaged as leading lady for the season  
to open in the next production of Money,  
about April 17, at the Vaudeville Theatre,  
London.

Managers desiring to engage a clever in-  
genue should address Miss Lottie Alter, in  
care Sturtivant House, who will be at liberty  
after May 1.

John J. Magee notifies the proprietors and  
managers of theatres and other places of  
amusement in the United States and Canada  
that he is the sole owner of the play entitled  
*Out of Sight*. Mr. Magee will take legal pro-  
ceedings against the owners and managers of  
theatres permitting that piece to be produced  
in their houses by any company except the  
one controlled and headed by him.

Alf. C. Wheelan, the successful singing  
comedian, may be engaged for comedy,  
opera, farce-comedy or character old men.

Edwin Ralph Collins, of Texas, *sitting*,  
can be secured for his illustrated lecture on  
Egypt, in which he shows fifty beautiful  
views portraying ancient Egyptian life and  
customs. Judge Collins is an Egyptologist,  
and an accepted authority on the ancient history  
of Egypt.

Rachel Booth is again with Natural Gas  
company. She will be at liberty after May 1.

Managers desiring architects' plans should  
consult E. D. Robbins, of Chicago, who makes  
theatrical work a specialty.

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## IN OTHER CITIES.

## CINCINNATI.

*Fans* at the Pike proved successful beyond even Manager Ballenberg's sanguine anticipation. Lewis Morrison's *Mephisto* was, of course, the central figure and his support notably at the hands of Florence Roberts as Marguerite and Porter J. White as Valentine was excellent. The staging of the play contributed largely to the week's success. Rosina Vokes' week of 6-11, *Jill Marlowe* up.

Manager Frohman's co., in *Men and Women*, gave one of the most finished performances of the season at the Grand during week ending 4. The play is in itself a dramatic treat, the third act being a masterpiece of stage work, and with its admiring cast, the entertainment could hardly have been successfully prolonged for a second or third week. Frederick De Bellville, Frank Borland, William Morris and Sydney Armstrong carried off the honors of the week. A Trip to Chinatown 4-11, *Shane Shoy* 5-11.

At Beck's during week ending 4, Edwin Arden found Baglan's Way so profitable another tour that, instead of presenting Eagle's Nest 2 for remainder of week, as originally contemplated, Baglan's Way constituted the programme during the entire engagement. Mr. Arden prided himself a thorough artist in the leading role, and his part at the hands of his co. was all that could be desired. The duel scene was notably good. Manager Fennessy has nothing booked for week of 5-12. Bristol's Esquisses announced for 5-12.

Ghost's familiar skit, *A Tin Soldier*, filled out the week of 2-5 at Havlin's with good results pecuniarily. Paul Dresser as the plumber was exceptionally clever, and Arthur Dunn was an efficient second as Rats. The cast generally was satisfactory, and the vocal features of the programme were well received. Charles A. Warner in *Patremund* week of 5-11.

Augustin Daly's old-time play, *Under the Gaslight*, was presented at Harris' during week ending 4 with satisfactory results, from a box-office point of view. The cast was satisfactory, and the play was handsomely staged. Charles E. Verner week of 5-11.

Sam Bevere's Specialty co. paid Cincinnati and People's a return visit week of 2-5 and duplicated the success of their previous engagement. The features of the programme were Vidor and Haines, Harry Kennedy's ventriloquist act, Little Sawyer and George Holloway's ladder act. The co. is an exceedingly strong one throughout. Williams and the Meteors will play a return engagement 5-11.

Managers John H. Havlin, Charles Frohman and N. D. Roberts, well known in the world of amusements are together with Colonel William Shaw and Samuel Stevenson, prominent radio-adversaries, interested in the erection of a new Opera House at Mid-dletonburgh, Ky., on the site of the Alcazar and Nashville Railroad. Nick Roberts will have complete charge of management, and the town is one of the most rapidly developing in the New South; the enterprise is booked for certain success.

A man Havlin's, after witnessing the first act of *A Tin Soldier*, attempted suicide during the intermission. Who can blame him?

A positive rule that articals after the curtain's rise should be kept in waiting until the close of the act, would work wonders towards inducing prompt attendance at the opening hour. Why not by concert of action, suppress the nuisance of late coming where the remedy is so practical?

William Keen, business manager of *A Tin Soldier* comb., whose season closed here 4, has joined the Patriotic co. for the remainder of the season.

Nat Haines, of Vidor and Haines, of the Sam Bevere comb., will join the Casino forces during the season of 1884-85.

Robinson's Circus will open its season here 27.

## ST. LOUIS.

The Muenchener co. did a splendid business at the Olympic Theatre during the week of March 2-5. A repertoire was given. The co. was composed of the very best German stock actors, and consequently fine acting characterized the performances. The co. met with the same success as elsewhere. The Soubrette week of 6.

A Trip to Chinatown was presented during the week at the Grand Opera House to big business. Men and Women 5-11.

The well-known and popular farce-comedy *My Aunt Bridget* played a return engagement at Pope's Theatre and drew good audiences. The pleasing songs and fun were greeted with laughter and applause. The support was competent. Frank Mayo in *Davy Crockett* 5-11.

The Neurath presented their emotional melodrama, *The Boy Tramp* at Haelin's Theatre during the week. The support was fully competent and the few specialties introduced were well given. A Royal Pass 5-11.

The Indian Mail Carrier, with G. W. G. Mohawk as the star, drew well at the Standard Theatre. Missie G. W. G. Mohawk wrote the play and acted her part in it well. She is a pretty woman. Uncle Tom's Cabin 5-11.

The My Aunt Bridget co. closes its season in Omaha, Neb., April 27. The same co., with two exceptions, then open at Council Bluffs in Aunt Bridget's Baby. Tom La Mack, Jessie Tannhill, Kate Davis, William Carroll and Frank Casey will be the new members of the co., and they are now in the city rehearsing.

Arnold Wolford is organizing a co. to play Prison Bars, or, *The Battle of Life*. It opens at Festus, Mo., April 2, opening the new Opera House there. The co. will include Gussie Wolford, William Tyler, J. W. Cope, Walter Atterton, Harry Bronson, James Gilbert, Mamie Sheridan, Alice Howard and Nellie Lawrence.

Rosina Morris, ahead of Men and Women, is in the city.

Charles Hoffman, stage-manager of the Casey Troubles co., which rested here Easter Week, was married to a non-professional, Miss Susie Robinson, a belle of Taylorville, Ill.

The Press Club of this city was tendered a benefit at the Grand Opera House 5. Manager Norton gave the house free, and the A Trip to Chinatown co. was the attraction. The house was crowded, and the male members of the co. were banqueted at the Press Club rooms after the performance. The receipts netted \$1,000.

The Lilliputians did a very large business during their two weeks' engagement at the Olympic Theatre, \$2,000 being the gross receipts. They play a return engagement 5-11.

The F. B. Muenchener co. will go direct from here to New York.

Manager Ollie Hagan, who broke his leg several weeks ago, is able to visit his office, with the aid of crutches.

The benefit to "Old" Mantz, treasurer of the Olympic Theatre, takes place 6, with the Soubrette as the attraction.

## BALTIMORE.

At Harris' Academy of Music Joseph Murphy closed a good week's business, dividing the week between Shauna Rue and Jerry 6-11. Courten's Opera co., in King's Fool and Gypsy Baron next.

Rosina Vokes drew large and delighted audiences to Ford's Opera House week of March 5-11. The comedy performances of this charming company of players were given with a smoothness that was really enjoyable, and the fine character work of Felix Morris was specially commendable. Robert Downing and Eugenia Blair in repertoire next.

Ermine and Amrita constituted the bill given by the Pauline Hall Opera co., at the Lyceum week ending 4. Both operas were given in good style, but there was nothing in the performance to distinguish it from the general average. McCullough Co. next.

Held by the Empire drew big attendance to Holliday Street Theatre week of 5-11, and was presented with artistic scenic effects and a good co. James Reilly in *Front Street* next.

Whalen and McCall's comb. gave an attractive variety programme to big audiences at the Monumental Theatre week of 5-11. The City Club opens week of 6.

Kate Purcell appeared in The Queen of the Plains to well-filled houses at the Front Street Theatre last week, and both sta. and play had a very assurance of favor from the audiences. John B. Griswold in *Karl's Promise* 6-11.

The air is full of amateur performances. The local four hundred girls Lady of Lyons last week for a charitable object, and will soon sheer into line with Esmeralda and Eugenie of Paris.

The Howard Auditorium will open its doors to the public 6. The building, the old Auditorium, has

been beautified and fixed up into the most attractive shape. The initial attraction will be Levy's Band, which will give four concerts commencing 8. The Auditorium will be open daily from 10 A. M. till 6 P. M.

With Melville, leading support to Joseph Murphy, was taken ill early in the week, and Jerry 6-11 was substituted for Shauna Rue, which had been announced. Mrs. Melville's understudy filling her part very creditably. She recovered sufficiently to resume her place, and Shauna Rue was given later. Tunis F. Dean, manager of the Academy of Music, leaves for Louisville 6 to be present at the opening of the new theatre of the Hippodrome in that city. A number of Irish-Americans entertained Joseph Murphy at a tea-party lunch 6. The party occupied a box at the Academy on that evening, and presented Mr. Murphy with a handsome floral piece.

A party of friends entertained Courtney Thorpe at the Albany 6.

## SAN FRANCISCO.

MARCH 25, 1884.

Robin Hood at the Baldwin is the present attraction. Mr. Hoff has done the best work in the title role. Jessie Bartlett Davis sang "Allan-a-Dale" Monday, Tuesday and Wednesday. On Thursday Flora Finlayson assumed that interesting part and was favorably received. It was simply sweet Allan Dale with this tall, graceful girl, who possesses a rich contralto voice. Miss Flora is a Nevada Californian who is just beginning her second season on the operatic stage, having made her debut at the Baldwin a year ago. She is now alternating leading roles with Jessie Bartlett Davis, which is one of the greatest compliments I could pay her. I predict that the splendid contralto voice and sweet personality of this young lady, combined with her general reliability, will win her a place in the front rank of her chosen vocation. County Fair follows The Bohemians. Next week, Mignon, Suzette, Robin Hood, Petrushka, Carmen and Bohemian Girl will be heard and for which Manager Bouvier and George Floyd deserve the sala. The sale has been very good. The attendance this week tested the capacity of the house.

A Texas Steamer doing good business at the California. Robin Hood follows.

The Two Sisters are drawing full houses at the Bush Street Theatre. Cleveland's Big Minstrels next, after which Kansas.

The Exiles, Mr. Shewell's translation, is doing effective work at the Alcazar. The matchless Alcazar co., however, is largely instrumental, so is the excellent management of Wallenrod, Stockwell and Willey. Under the Gaslight next.

Next week Gypsy Baron will succeed Joahann at the Tivoli. Gaule, the tenor, continues to sing in act of grand opera after the regular Tivoli performance, for which all the people who are present remain. Gaspardoni and Clover, two operas never seen here, will shortly be presented at the Tivoli, next Amina, another work new to San Francisco, may be brought out in the meantime.

Manager Al. Hayman left for New York last Tuesday. Before leaving, his co-manager here at the Baldwin, Alfred Bouvier, entertained him at the Bohemian Club. The hour was neither that of breakfast, luncheon nor dinner. The time was neither day nor night. The guests were not within doors nor in the open air. The novelty of this situation consisted entirely in the odd decorations and menu, designed and prepared entirely by Mrs. Bouvier. Her plans were faithfully executed and the entertainment is said to have been one of those artistic affairs of which the Bohemians are very proud.—Flora Finlayson is the guest of her Vassar College chum, Miss Belle Crillen, the daughter of Mr. John Crillen, one of the largest dealers and wealthiest wholesale merchants of this city; therefore Miss Flora's nights are devoted to society in the same way, by herself and to those who meet her. Leslie Walton Norman went East to join her husband, Wednesday. James A. Wilson, of the Alcazar co., was married to a San Francisco lady last Thursday. Mr. and Mrs. Joseph Griswold left yesterday for New York.

## DENVER.

The week ending March 28 was not a prolific one at any of the theatres. The three causes responsible for this were very bad weather, Holy Week and indifferent attractions. Taken as a whole it was one of the quietest weeks of the season.

At the Broadway the dances in Kankana were the best feature, though the musical portion of the programme was fairly good. The dancing girls in the spectacles are among the best in the skirt craze. The scenery was well handled, and several mechanical tricks were interesting. The co. went West from here. The advance sale for All the Comforts of Home has been of a medium character, as much as was expected with the sloppy weather. Manager Leland had left nothing undone for the success of the piece he had.

Why does Roscoe Kiraly, up in the mountains, he and his brother gained years ago, and not hasten himself to "improve his 'spectaculars'"? Certain it is that his fame as a spectacular producer is waning. The queen bee of the rugged lot is the Wildwood Queen. I mean the Water Queen. A more rapid, mediocre and worn-out "spectacle" has never been linked with the name of Kiraly. One or two of the specialties were commendable, however. Eddie Ellsler opens her annual engagement at the Taber with a revival of Hazel Kirke, March 25. She plays Miss Manning and The Governess during the week.

The attraction at the Fifteenth Street Theatre was A Barrel of Money. It was well presented and should have had better houses.

W. S. Hall, advertising agent for the Broadway, has succeeded John L. Sullivan on the main door of the theatre. He is courteous and pleasant, and will make many friends.

A theatre in Glenwood Springs, a thriving town on the new broad gauge line in the mountains, is being talked of.

It is a possibility that the Kankana co. will go to Mexico after the San Francisco engagement.

E. Sackett, who has made lots of money out of his side-show called Wonderland, on Curtis street, is said to be interested in a new undertaking at Sloan's Lake. The plans are elaborate enough, and if carried out ought to succeed. It's a regular Comey Island on paper.

I said in my last letter that Kiraly's Water Queen did well on the circuit. I hear the reverse now, and I believe the latter after seeing it.

All the Sunday papers liberally take extracts from THE MIRROR. Sometimes they credit, and sometimes they don't.

A new circuit is to be established in the mountain towns in opposition to the Silver Circuit. Old halls and theatres are to be remodeled.

## DETROIT.

The Detroit Opera House, on account of the slight damage by fire, was closed from March 1 to 5. The Duff Opera co. opened a four night and matinee engagement 6, presenting the charming comic opera Dorothy, with Marie Tempest in the title role. The performance was a brilliant success in every respect. The prima donna, Marie Tempest, a new voice to Detroiters, sings well, acts charmingly, and succeeded in making herself a favorite with the audience at once. Charles O. Bassett and Clement Bainbridge, both well known here, the former having resided in this city, did excellent work. Charles Stanley, the late John Mackay's successor as Larchie, did excellent work, although at times a little to "laid" in some of his remarks. The Duff co. has a strong chorus which were well drilled and hammed. The costumes were also on a par with the rest of the performance. The Red Hussar was presented on Thursday and Friday evenings, and was another success. The Stepdaughter, with Annie Ward 7, as the star, opened for a week to become a good house. Although the piece is improbable, at the same time as long as Annie Ward, it will serve its purpose as a permanent one, and will be a success. The support was good. *Lovers 6-11*.

Richard Sheldon opened a week's engagement at the Lyceum in Old Joe Brown. Both the star and play have been seen in Detroit before, and are to vomit, so that a good week's business is sure to be the result. Mr. Sheldon is a thoroughly astute in his particular line, and gives life-like representation of the downcast Yankees. The support is good, especially Mrs. Lillian Wiley, who does excellent business as Martha Gridley.

The Irish Hearts did a good business at Whaley's Grand Opera House week of 5-11. *Fast Mail 6-11*.

It is reported that Eddie Huntington, a star of Agnew, is soon to be married to Mr. C. D. Loring of Chicago. His prospective bride is a popular club man and a successful codice merchant.

No one would have known that there had been

any fire at the Detroit Opera House on the opening night of the Duff co., as not a vestige of it was to be seen, and if the impression has got abroad that any date will have to be canceled in consequence of the fire it should be corrected.

Wonderland has a novelty this week in the shape of a sleeping fast, a contest between six men for \$500 to the one who can go continuously without sleep the longest time.

## LOUISVILLE.

Madame Janacek at Macaulay's in Essex, Lady Macbeth and Meg Merrills made an artistic success. The star has not visited Louisville in years, and was warmly welcomed on her return. Her co. is a good one.

James B. Mackie in Grimes' Ceiling Door drew large houses at the Masonic, West Oriental Club 6-11.

The Soubrette opened at the Auditorium to a very large audience. It is a startlingly realistic piece of stage work, and attracts more from its beautiful scenery and magnificent stage pictures than from its merits as a play, although, interpreted as it is by a fine company, it created a most favorable impression.

The scenes in the desert, Trafalgar Square and at the old English passage are really works of art, and the great battle scene a stirring and realistic piece of work. Messrs. Neville and Spring and Misses Vaders, Chester and Harold deserve special mention. Stage Manager McCarthy and the members of the company are unstinted in praise of the fine, large stage of the Auditorium. It is especially adapted for just such large attractions as the Soudan.

At Harris' Frank Jones in Our Country Cousin closed the season at the old house to good business. The Parisian Folly co. is enjoying a profitable week at the New Buck. Harry Williams' Own Specialty co. follows.

The U. S. Marine Band comes to the Auditorium 6-11.

Lillian Richardson, an ex-professional, has on view at her photograph gallery a number of pictures of the Jefferson Florence co., taken while here. A notable one is that of Mr. Jefferson and Henry Watson, taken in a group.

Mrs. John T. Macaulay is in the East, visiting her daughters, who are at Vassar.

Henry Neville, of The Soubrette, delivered an interesting lecture before a select audience 6, on "The Stage." Invitations were issued by James R. Camp and Mr. Neville was introduced by Mr. Douglas Sevier, our local Bunthorne.

Katie Straus, who gave a Summer season of opera on the Hill several years ago, will present Dorothy at an early date, with a brilliant amateur cast. She will be assisted by Fred Dixon, of The Bostonians.

The turnstile at the ball park will again be provided over by clever "Buck" McKinney, of Macaulay's. There is no more popular man connected with theatricals here.

It is expected that fully ten thousand Elks will attend the reunion of the Order that will be held here in May. The reception and amusement committee of the local lodges are making every effort to make good Kentucky's boasted hospitality.

The new Harris' Theatre, which has been in process of construction since Jan. 1, is now about completed, and will be dedicated 6, when Bobbie Earle and his co. will appear at An Irish Ard. The new house will be opened with appropriate ceremonies, which will include a dedicatory address by ex-Mayor Charles D. Jacobs. The seating capacity of the house is 1,500, and it will be lighted by 1,000 incandescent electric lights. The theatre is fire-proof, and has plenty of exits so that an audience can be quickly gotten out in case of accident. The entrance is on Fourth Avenue. There are ten handsome private boxes, with ladies' toilet rooms, etc. and the exits are twenty in number. The stage is forty-five feet in depth by seventy-three feet in width, and a height to the roof of eighty-one feet; to the rigging, left, sixty-nine feet; to the flies, twenty-eight feet. The proscenium is thirty-three feet square. The depth below the stage is twelve feet. The dressing-rooms are models of convenience and comfort; the stairways are of iron. The wood-work and scenery are covered with fire-proof paint. A fire-proof curtain will separate the stage from the auditorium at the opening and closing of performances. The act drop is particularly beautiful, and cost \$2,000. It was painted by Novson and Toomey, of St. Louis. The subject is "Love Studies U.S.", and was selected from her private collection of paintings by Mrs. Harris. It will repay any one to visit the house to look upon it. The heating and ventilation will be very complete, and the air will be entirely changed every ten minutes. The ornamentation is unique throughout. The main ceiling is modernized. Renaissance treated in Gobelin tapestry effects.

## PITTSBURG.

E. H. Sothern presented for the first time in this city The Master of Woodbarrow at the Duquesne, and did a very remunerative business during the engagement week of March 5-11. The County Fair 6-11.

which will, in all probability, be produced during his coming engagement at the Grand Opera House. Mr. Salvini's excellent engagement last Spring was one of the most successful ever played at this popular house, and the indications point to a still greater success for the present season.

F. G. Sterne, the ticket agent at the Howard Theatre, is to have a benefit at that house to-night.

E. S. Willard will be seen at the Tremont at the conclusion of his present New York engagement. Judith and The Midshipman are the only plays to be given by him in this city.

Phil A. Shea, the popular treasurer at the Tremont, is to have a benefit concert at that theatre to-night. Occasion hosts of friends have volunteered.

There are three of H. M. Pitt's pupils whose works in *Our East Lynne*, at the Grand Opera House, etc., gave indications of strong dramatic work in the future. These are Miss Annie Attry, Miss Emily Bramhall and Miss E. Forren. Miss Attry's *Mary McTeigue* was one of the strongest hits in *Our East Lynne*. The Miss Corinne of Miss Bramhall was a deliciously droll bit of character acting.

The weekly new theatre run is good, it has the Nickelodeon will be transformed into a theatre during the summer. The house will be about the size of the Park and, as it is said, will be devoted to the man to regular dramatic attractions.

When a change of bill becomes necessary at the Museum, *Lady Joss* will be given for the first time on any stage. This is a dramatic version of *Lady Delmar*, made by Sydney Smith.

During a recent engagement of Cleveland's Magazine Minstrels at Fall River, H. T. Howard was presented with a magnificent gold-headed cane by the Black Bull Club, an organization of which he was a member. Mr. Howard retired from the act at the conclusion of the engagement at the Park, and will join the Grimes' Cellar Door co. for the tour of the Pacific coast.

The Elks' annual benefit will take place at the Boston on the afternoon of April 1, when a strong programme will be given. Nearly all the prominent stars playing in the city have volunteered for the occasion.

A long list of artists have volunteered for the benefit concert of Harry F. Jordan, treasurer of the Hollis Street Theatre, which will be given April 1. Business has been good. Co. strong. Next attraction, *Our East Lynne*. Lillian Lewis in repertoire. This will be the last week of the season at this house. A joint benefit will be tendered to the attaches of the house by Manager Harry Greenwall and Lillian Lewis.

somewhat improved since its earlier production in this city. Business good. *Master and Man* 6-12.

Weber and Fields' Vaudeville co. opened at the Lyceum Theatre yesterday and played to big business during the week. Lester and Allen's co. 6-12.

At the Kensington Theatre, the City Club Burlesque co. appeared. Business good. Bentz-Smythe co. 6-12.

The afternoon, with Olive Gates as *Zoe*, was the attraction at the South Street Theatre week of April 1, and did a fair business.

At the Central Theatre, the Hanlon-Volters-Martinetto co. commenced a week's engagement. May Irwin is a valuable acquisition to the co. Business large. Tony Pastor's co. 6-12.

The Kendals open at the Broad Street Theatre 6.

The advance sale of seats has been large.

Kate Castleton is still in the city very ill.

Manager Howe, of the Park Theatre, is improving, and expects to be out in a few days.

#### NEW ORLEANS.

At the Second Opera House the Clemenciano Case, with Laura Biggar as *Iva*, made its second appearance here this season week of March 29-30. Business has been good. Co. strong. Next attraction, *Our East Lynne*. Lillian Lewis in repertoire. This will be the last week of the season at this house. A joint benefit will be tendered to the attaches of the house by Manager Harry Greenwall and Lillian Lewis.

#### CORRESPONDENCE.

##### ALABAMA.

**MONTGOMERY.** — **OPERA HOUSE:** Huntley Company co. week of March 29-30. — **THEATRE:** Hon. Henry Watterson lectured on "Money and Morals" to a small but highly pleased audience March 27.

— **ITEMS:** Miss Emma Screws, daughter of Capt. Benjamin H. Screws, of this city, has descended by telegraph a leading part in the *Genie* Calif. co. Miss Screws is an amateur of ability.

**MOBILE.** — **MOBILE THEATRE:** Marie Greenwood opera co. March 29-30 in repertoire. The opening night was crowded and business for the week promises to be good.

**ARKANSAS.** — **GRAND OPERA HOUSE:** Clemenciano Case March 29, with Laura Biggar in the title role, to a large and well-pleased audience. Marie Greenwood Opera co. 7.

**LITTLE ROCK.** — **CAVALIER THEATRE:** The Clemenciano Case March 29-30. Laura Biggar as *Iva*, to good houses. Goodyear, Elitch and Schilling's Minstrels to a fair house 28.

##### CALIFORNIA.

**SACRAMENTO.** — **NEW METROPOLITAN THEATRE:** Large audiences enjoyed All the Comforts of Home March 29, 30. — **ITEMS:** Samuel Edwards, who has made such a hit as Theodore Bender in All the Comforts of Home, is an old Sacramento boy, having been born, raised and educated here. It is nice to say his old friends were glad to see him and are proud of his success. I might add that Sacramento has furnished quite a number of actors and actresses of whom we are very proud. Willie Dean, at present with the Alcazar co., Diana Parsons, Jr., and most noted of all, Mary Anderson-Kavarro, Willie Collier, although not a native, made his home here for a number of years. Among many others we also claim E. C. Johnson of A Parlor Match and Tom Baker.

**LOS ANGELES.** — **GRAND OPERA HOUSE:** Dark. — **LOS ANGELES THEATRE:** Ovide Musin returned March 29, to a good house. The house is dark until when the Bostonians come for a week. — **ITEMS:** Manager Lehman, of the Grand Opera House, has returned from San Francisco and reports having made arrangements with Al Hayman whereby the latter plays all of his attractions at the Grand. — Henry M. Scoville took an immense audience up the Congo, and through the jungle as via Howard's Pavilion. H. C. Wynn, of the Los Angeles, has returned from the North.

**STOCKTON.** — **THE AVON:** H. M. Stanley lectured to a large audience March 29. He was elected an honorary member of the Yosemite Club. At the Comforts of Home, drew large houses. — Henry Miller, who is a general favorite here and Sam Edwards, as Theodore Bender, were well received. Spencer's Little Tycoon gave general satisfaction to a fair audience.

**WASHINGTON, D. C.**

The McMillan audience good houses at Albion's to see Clover, Indians and Black Hussar. Helen Herrmann made a favorable impression and the established favorites, Highby Bell, Laura Joyce, Annie Myers and others received a hearty welcome. Pauline Hall in Ameritas and Erminie week of 6. Benefit of Washington Theatrical Mechanics afternoon of 6, with many volunteers from cos. here and in Baltimore.

Mr. and Mrs. Kendal drew good houses at the National in Ironmaster, Impulse, All For Her, Scrap of Paper (best house) and Queen's Shilling. Our public and our newspapers have discovered this week what I did last season, that Mr. Kendal is a very clever and versatile actor. The Burglar 6-12.

Bob Slavin, Emerson and Cook, Pauline Bachelor, Ada Henry and others have been engaged for C. L. Simonson's May Russell Burlesque co. of this city, which will open in Pittsburgh in August next.

##### PHILADELPHIA.

The new Girard Avenue Theatre was opened to the public March 29 by James O'Neill and his clever co. in *The Dead Heart*. Long before the doors were open a great crowd thronged the entrance lobby, which was gaily decorated with flags and flowers. The house was specially filled from floor to ceiling, standing room even being difficult to obtain. Shortly after 8 o'clock the curtain was raised and Manager Martineau, of the Tivoli, who made the dedication address, as Robert Landry. The play was excellently staged and the performance was very complete. Between the second and third acts hand-some souvenirs were distributed to those in the audience as a memento of the occasion. The new house is commodious, comfortable and attractive. Manager Snyder can congratulate himself that his beautiful theatre was opened under the most auspicious circumstances. Monte Cristo was presented 2. Business excellent. The Private Secretary 6-12.

Juia Marlowe opened the week at the Chestnut Street Theatre as Rosalind in *As You Like It* and gave a charming performance before a well-filled house. Business good. De Wolf Hopper co. 6-12.

The Grand Opera House Robert Downing presented *The Gladiator* 20 to an excellent audience.

Mr. Downing presented *The Saracens*, for the first time in this city, 20, taking the part of an Arab slave. The character is not an agreeable one, but it is one of great power, and Mr. Downing does it full justice. Business good. Cleveland's Minstrels 6-12.

At the Chestnut Street House J. K. Emmet opened 20 to Uncle Joe, or Fritz in *A Mad House*, and received a hearty welcome. Jimmie's popular *Princess* 6-12.

Frank D'Oyley's troupe in Little Puck drew a crowded house at the Walnut Street Theatre 20. Business good during the week. Joseph Murphy 6-12.

At the Arch Street Theatre T. S. Mall was presented 20 and did a fair business during the week. Sol Smith Russell 6-12.

Minnie Palmer began her second week at the Park Theatre, 20 in *A Mile in a Minute* to a goodhouse. Business good. A Fair Rebel 6-12.

At the National Theatre, A Brisk Monkey was revived 20 and drew big audiences during the week. Hands Across the Sea 6-12.

At Forepaugh's Theatre, Jim the Penman was revived 20 before a standing-room-only audience. The co. was a good one and the play was mounted in a handsome manner. Business large during the week. Captains in Swift 6-12.

At the People's Theatre, A Pair of Jacks was presented 20 to a large audience. The piece has been

goodness O'Brien, William Burke, in the comedy role of Phadling, was clever. James Flanagan in the title role was excellent. Miss O'Donnell and Miss Donovan were very acceptable. Conrad's Opera co. in *Gypsy Baron* to good business.

**NORWICH.** — **BROADWAY THEATRE:** Sarah Bernhardt presented Fedora March 29 to a crowded house and most enthusiastic audience. The great actress was in splendid form and gave a wonderful performance of this, one of her best roles. The supporting co. did excellent work, and the whole performance was of the greatest merit and received unbounded praise from the most fashionable and representative people of the city. The Stowaway to a good business. The Charity Ball 6-12 to a large audience. This charming play was admirably presented. — **ITEMS:** Manager Schoeffel was the guest of Mr. Blackstone the treasurer of the Broadway Theatre Co. during the stay of the Bernhardt co. in town. Mr. Schoeffel was delighted with the theatre, and said Bernhardt expressed herself as much pleased with her reception in Norwich. — The costumes worn by the divine Sarah were the wonder and admiration of the ladies, Fedora giving her an opportunity of displaying some of her most fetching gowns.

**SHREVEPORT.** — **McDONOUGH OPERA HOUSE:** Our Strategists March 29 to a small audience; performance unsatisfactory. John O'Brien, assisted by Lizzie Seymour, the Strattons and local amateurs, presented A Celebrated Case before a large audience 20. The Strattons and Miss Seymour will organize a co. for a short Spring tour. Conrad's *Gypsy Baron* co., under the auspices of the Wheel Club, 20 to a large audience. Lydia Thompson's co. in *The Dazzler* to good business; performance excellent. — **ITEMS:** Mary Rose and Neely Stevens, in concert to an audience composed of the elite of the city. Every seat was taken two days before the concert. — **ITEMS:** Manager's Opera co. must have been playing the King's Pool and the Gypsy Baron this season, close in Baltimore.

**BROOKLYN.** — **STERLING OPERA HOUSE:** Keller, the Magician, delighted a small house March 29. The Twelve Temptations pleased a large audience.

**WILLIMANTIC.** — **LOWER OPERA HOUSE:** W. S. Cleveland's Minstrels to a good house March 29. Marie Hubert Frooman in *The Witch* to a small house 20.

**WATERBURY.** — **JACQUES OPERA HOUSE:** Our Strategists March 29 to a small house. Patrie in The Midnight Call 20 to fair business. Co. good.

The Stowaway packed the house 20; audience delighted. — **CASINO THEATRE:** E. L. Maloney will reopen this popular little theatre 20. Rose Hill's Folly will appear there 20.

**NEW BRITAIN.** — **OPERA HOUSE:** The Wife of Bath 20 to a full house; general satisfaction. — **ITEMS:** Manager's Opera co. with little Alice Pearce as Cedric, to good business and a well-pleased audience.

**WINSTED.** — **OPERA HOUSE:** Our Strategists, billed for March 29, failed to appear. Hosmer's Little Lord Fauntleroy co., with little Alice Pearce as Cedric, to good business and a well-pleased audience.

**WILMINGTON.** — **GRAND OPERA HOUSE:** The County Fair attracted fine audiences March 10, 11, and the piece was well presented. De Wolf Hopper's Opera co., in Castles in the Air, delighted a large and fashionable audience; Levey's band to a fair-sized audience at matinee. — James Reilly in Johann, the Broom Maker, finished the week, 20, to good business. — **ITEMS:** Academys of Music: Ranching had a very successful engagement 20, followed by Keep It Dark 20. The latter is an old favorite here and drew large houses. — **ITEMS:** H. A. Cripps, of the Hooper Opera co., is quite ill at his hotel here. He was unable to leave with his co. Manager Williamson is deserving of the highest praise for the class of attractions he has presented here since assuming control of the Opera House. The people appreciate his efforts, and are liberal in their patronage.

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**WILMINGTON.** — **GRAND OPERA HOUSE:** The

Midnight Alarm March 29 to good business. Vernon Jarbeam 4 in Starlight. Amateur minstrel performance for the benefit of local lodge of Elks. — **ITEMS:** Clyde Phillips, who recently closed an engagement with Orrin Brothers' Circus, is at his home here and will assist at the Elks' performance. — He goes with the Wallace Circus this season. Grant Springer, recently with the Fanny Havenport co., has returned to his home in this city.

**FT. MADISON.** — **GRAND OPERA HOUSE:** Newton Comic Opera co. March 29 to a large and very enthusiastic audience. — **ITEMS:** At Indianapolis, the Midnight Alarm co. will receive a complete outfit of scenic effects and fire properties. The co. made a hit here.

**DES MOINES.** — **GRAND OPERA HOUSE:** Fay Foster's English Gaity co. March 29; Sharper's Loverscoen co. week of 6. — **ITEMS:** Opera House: Jarbeam in Starlight to a full house 20. The co. is very strong and the specialties excellent. Stuart Robson 3, 4. Corinne 5. Herrmann 7. Rheo 9. — **CAPITAL CITY OPERA HOUSE:** Dark. Society Then.

**CEDAR RAPIDS.** — **GREENE'S OPERA HOUSE:** Jarbeam's Comedy co. played to good business March 29 and gave general satisfaction.

**OTTUMWA.** — **GRAND OPERA HOUSE:** Alcazar Comic Opera co. March 29 to a fair business.

**MARSHALLTOWN.** — **GRAND THEATRE:** Aiden Benedict's Fausto-Ramant March 29 to good business. Satisfactory performance.

**BUCKEY.** — **GRAND OPERA HOUSE:** Vernon Jarbeam in Starlight March 29 to good business. — **ITEMS:** Eddie Springer, recently with the Fanny Havenport co., has returned to his home in this city.

**KANSAS.**

**OTTAWA.** — **OPERA HOUSE:** Edwin and Edna Stewart in popular plays at popular prices week ending March 29 to good business. — **ITEMS:** This house was dedicated under the most favorable circumstances by Patti Rosa 29, 30, the star presenting Imp and Margery Dow. In spite of a steady down-pour in the afternoon of 29, the house was filled with the representative citizens of Ottawa. On the opening night Proprietor L. B. Roughbaugh stopped forward and in his usual quiet and effective way made a few appropriate remarks. An interesting ceremony then took place in which little Miss Nellie Hubbard, niece of the proprietor, delivered a brief address and broke a bottle of wine as a libation to the goddesses of Music, Comedy and Tragedy. Audit, duly christening the house Roughbaugh's Auditorium. Judge Benson made a few remarks and at the close the curtain

## THE NEW YORK DRAMATIC MIRROR.

business; heavy rain-storm prevailing. Kathleen Kerrigan, of Louisville, joined the co. here and made a most favorable impression.

## MINNE.

**PORTLAND.** — **LORSHIP'S THEATRE:** Teeming with startling situations and blood-curdling crimson, American Born was vociferously greeted by the gallery girls March 21st. The Ticket-of-Leave Man was capitally presented *et al.*, and in many respects the co. may consider this the best work they have yet done. Gordon Edwards as Blackshaw gave a strong performance of the role. Justin Page lent to the character of Bob Brierly an earnestness and force that won for him unstinted praise. Of the ladies Miss McVeagh and Mrs. Henderson were worthy of special mention, and the former's Sam Willoughby was very artistic. The rest of the cast were good. Numerous variety turns between acts were repeatedly encored, and business has been large. — **CITY HALL:** The Boston Symphony Orchestra drew a large and fashionable audience in the Stockbridge Course *et al.* — **ITEMS:** The Lyceum Theatre co. in *The Wife*, and Madison Square co. in Jim the Penman *et al.* are the next strong cards. Burlesque against minstrelsy are formidable rivals. **East Day,** 27.—Lethrop's co. at Bath 17, 18.—Baker's Opera co. open in the Black Muskrat against Ship Ahoy 20. Miss Lena Lorraine will please accept my thanks for two portraits of her charming, clever self.—Barry and Fay play a return date shortly. I must acknowledge courtesies at the hands of the author of *Ship Ahoy's Success*, F. G. Prescott, during a recent trip to the Hub, also to Thomas Campbell, that lively quill driver of Providence, where I lingered at The Bijou Theatre closed its doors *et al.* owing salaries. William Alden's Lodge of "non-professional" Elks was instituted here *et al.* The list of charter members included men in all walks of life, except the theatrical world, where the organizer has peculiar views, despite this fact the charter was denied Sam E. Rose and other well-known Elks, who had obtained a dozen *et al.* and yet were restrained from completing their organization, thanks to Secretary Hever's "imperial jurisdiction." Nailed to the antlers, over the lodge-room door, this would be apropos, "Actors need not apply." Alice Carle, formerly a well-known contralto, has joined the Fakir co. Manager Lethrop needs a new leading lady. Damon and Pythias and the Banities are underlined. — The Portland stock co. will play here through the Summer season.—Gordon Edwards' popularity here is effectually demonstrated at almost every performance by curtain calls. It is safe to assert that the offer of two passes for a property safe will not be accepted by the owner thereof.—Ship Ahoy will play to the capacity of City Hall *et al.* — Nettie Morris' Equine Paradox is doing a fine business throughout the State.

**BANGOR.** — **OPERA HOUSE:** Lucifer's Comedy and Novelty co. to fair business March 27. John R. Harty as the Happy Kid was very amusing. The farce entitled *The Irish Scouts*, by Leonard and Evans, was very bad. — **ITEMS:** *Ship Ahoy* is coming. Look out for Bangor bars, as there are a few here.

**BELFAST.** — **OPERA HOUSE:** Lucifer's Novelty co. to good business March 21. — **ITEMS:** This co. was obliged to cancel their engagement at Bucksport *et al.* on account of a change in the train service, and had a day's rest in this city.

## MASSACHUSETTS.

**FITCHBURG.** — **WHINNEY'S OPERA HOUSE:** Lilly Clegg's variety co. to fair business March 27. Nellie McHenry in *Chain Lightning* to large and well-pleased audience *et al.*

**AMHERST.** — **OPERS HOUSE:** The Charity Hall March 27 drew a good house. The piece and co. made a most favorable impression. — **ITEMS:** Giffin and Wilson have secured the rights for Peck's Bad Boy for next season.—Frank Duane has secured the rights from William Redmond for next season to the latter's stage. **HAMILTON:** or, the Cross of Gold—George Hamilton Smithfield, the co. will begin their tour at Exeter, N. H., under the management of Will T. Burnside. John W. Wheeler, local manager of the Newburyport Herald, will go in advance. Manager Arthur has secured The Nabobs for his benefit, which occurs the latter part of May.

**PITTSFIELD.** — **SUEY'S ACADEMY** or **MUS.** The Lyceum Theatre co. played a return engagement of *The Wife* March 27 to a good house.

**SPRINGFIELD.** — **GILSHORE'S OPERA HOUSE:** The Central Opera co. in *Evilly Baron* March 27. Jim the Penman *et al.* both to large houses. The Stowaway to good business *et al.* Rents-Santley to a small house.

**MARLBORO.** — **MARLBORO THEATRE:** The Great Metropolis to splendid business. The cast proved to be very strong. Forest Robinson as Jack Holt Harry Weaver as Will Webster, William Friend as Benjamin Bert and Emma Chase as Dook, were especially good. Scenery and stage settings first-class. Every seat is sold for *East Day*.

**CHELSEA.** — **ACADEMY OF MUSIC:** Primrose and West's Minstrels packed the house March 27, giving an excellent performance. Low Dockstader received a very warm welcome. *Ship Ahoy* opened *et al.* for a two-nights' engagement to a large and fashionable audience. The Great Metropolis *et al.* The Wife *et al.* *The Witch* *et al.*

**FALL RIVER.** — **ACADEMY OF MUSIC:** Gus Beebe and a capital co. presented Von Yonson March 27 to a small audience, who thoroughly enjoyed this new play. The comedy is just twenty minutes too long. Nellie McHenry works hard, and has a good co. to aid her, but the play *Chain Lightning*, is rubbish. The engagement *et al.* drew lightly. The Bennett and Moulton Opera co. week of *et al.* are presenting *Eggar Stuken*, *Black Hussar*, *Bohemian Girl*, *Olivette*, *Three Black Cloaks*, *Grand Duchess* and *Madame Favart* to small and choice for the first half of the week. For the latter part I look for better results. The co. always have done well here, and the attendance this time is a surprise.

**ITEM.** — **WHITE'S OPERA HOUSE:** Jonathan having been called to Cincinnati by the death of his mother, Treasurer Carl Alberto assumed Mr. Armand's parts during his absence. The co. will add The Goldfarber troupe to the repertory in the near future. Manager Wiley offers for the present month the best list of attractions of the season. Manager Baker will play the Opera co. during the summer at Cleveland.

## MICHIGAN.

**WISCONSIN.** — **OPERA HOUSE:** Morton's New Orleans Minstrels gave a very pleasing entertainment March 27 to a fair house.

**KALAMAZOO.** — **ACADEMY OF MUSIC:** The Limited Mail to S. R. O. March 27. This is the third time the co. has played to a packed house in Kalamazoo this season.

**GRAND RAPIDS.** — **POWERS:** Lotte in *Two Old Crooks* did a very fair business March 27. The star is not the sprightly soubrette of a few years ago, and disappointed her audiences. Evans and Hoy *et al.* — **ITEMS:** True Irish Hearts did a good business week of *et al.* — **SMITH'S:** The American Safety Girls had good houses during its week and gave a pleasing performance.

## MINNESOTA.

**MINNEAPOLIS.** — **GRAND OPERA HOUSE:** The Crystal Slipper, with its wealth of fine scenery and costumes, opened a week's engagement March 27 to the capacity of the house. Play and co. made an unequal fight.

**LAKEVIEW THEATRE.** La Mascotte was given by the Wilbur Opera co. *et al.* to a large audience. The performance was the best thus far given by the co. Susie Kirwan made a charming Bertina. — **PEPSY'S OPERA HOUSE:** Hundreds were turned away from the first performance of Sam T. Jack's Creole Burlesque *et al.* The aggregation is novel and strong. — **ITEMS:** The Bijou Opera House will be opened *et al.* by Katie Bennett. — Sol Smith Russell spent Easter vacation here with his family. Manager J. F. Conklin of the Grand, has tendered his resignation to take effect when his successor is appointed. He will assume the management of the Arcade Investment co. of this city. Mr. Conklin has been so long identified with the theatrical interests of Minneapolis, and has made himself so thoroughly popular with the public and the profession, that his place will be hard to fill. — Several of the members of the Crystal Slipper co. were accidentally poisoned from drinking coffee while en route from Chicago. — Frank Darling and Miss Miller, of the Wilbur Opera co., were married by Justice Grimes at the St. Louis Hotel, Sunday morning, March 28.

**ST. PAUL.** — **METROPOLITAN OPERA HOUSE:** Lotte in *Musette*, Inn and Passion Ticket No. 20 March 26 to large audiences. Lotte is surrounded by a strong co., who make the most of their parts. Walter Allen, an old favorite in St. Paul, plays his roles very commendably, and met with favor. William S. Rising does good work. Hanson Brothers' dramatic pantomime, *Superba*, *et al.* to large audiences. Mand Midgely as Superba, Wildred Holland as Wallula, Rose Porte as Sylvie, and Marie Cahill *et al.* Nora sustained their respective roles in an excellent manner, and met with marked favor. George Melville is an excellent clown. Howell Howell was soon to advantage as Leander. The performance gave general satisfaction. The Crystal Slipper co. week of *et al.* — **GRAND OPERA HOUSE:** Euner E. Vance's comedy-drama, *The Limited Mail*, was presented *et al.* by a very fair co. to good houses. Nellie DeCoursey as Nellie Harland and Master Harry Blaney as Jim Harland played their roles exceedingly well. W. J. Dixon, Lew Bloom and Joe Coyne lent strong support. Katie Emmett *et al.* — **ITEMS:** *GRAND THEATRE:* Sheridan and Flynn's co. presented an attractive bill, entitled *Maloney*, and some fine specialty sketches. Frank Sheridan and Joe Flynn are very clever. Albion Family and California Meters week of *et al.*

**DULUTH.** — **TEMPLE OPERA HOUSE:** Mr. Evans and *Co.* to good houses March 25-26. — **ITEMS:** The Lyceum Theatre co. in *The Wife*, and Madison Square co. in Jim the Penman *et al.* are the next strong cards.

Burlesque against minstrelsy are formidable rivals. *East Day*, 27.—Lethrop's co. at Bath 17, 18.—Baker's Opera co. open in the Black Muskrat against Ship Ahoy 20. Miss Lena Lorraine will please accept my thanks for two portraits of her charming, clever self.—Barry and Fay play a return date shortly. I must acknowledge courtesies at the hands of the author of *Ship Ahoy's Success*, F. G. Prescott, during a recent trip to the Hub, also to Thomas Campbell, that lively quill driver of Providence, where I lingered at The Bijou Theatre closed its doors *et al.* owing salaries. William Alden's Lodge of "non-professional" Elks was instituted here *et al.* The list of charter members included men in all walks of life, except the theatrical world, where the organizer has peculiar views, despite this fact the charter was denied Sam E. Rose and other well-known Elks, who had obtained a dozen *et al.* and yet were restrained from completing their organization, thanks to Secretary Hever's "imperial jurisdiction." Nailed to the antlers, over the lodge-room door, this would be apropos, "Actors need not apply." Alice Carle, formerly a well-known contralto, has joined the Fakir co. Manager Lethrop needs a new leading lady. Damon and Pythias and the Banities are underlined. — The Portland stock co. will play here through the Summer season.—Gordon Edwards' popularity here is effectually demonstrated at almost every performance by curtain calls. It is safe to assert that the offer of two passes for a property safe will not be accepted by the owner thereof.—Ship Ahoy will play to the capacity of City Hall *et al.* — Nettie Morris' Equine Paradox is doing a fine business throughout the State.

**MISSOURI.** — **ST. JOSEPH.** — **TOOTLE'S OPERA HOUSE:** Stuart Robson March 27. Maggie Mitchell *et al.* **Two Old Crooks *et al.* **Rhea in Josephine** *et al.* — **ITEMS:** **Dark:** — **ITEMS:** The new Kensington tandem is promised by Manager Paddock to be opened as soon as weather permits. It will be a success if the efforts of Mr. Paddock can make it so.**

**SPRINGFIELD.** — **GRAND OPERA HOUSE:** Charles McCarthy in *One of the Bravest* March 27 to good business.

**MARCELLINE.** — **OPERA HOUSE:** Gifford Comedy Co. played week of March 27 to fair houses. Performance very good.

## MONTANA.

**ANACONDA.** — **EVANS OPERA HOUSE:** Mr. Gleason to the capacity of the house March 27. Marie Heath captured the audience with her specialties. Frederick Ward *et al.* Dan Sully *et al.*

**SELENA.** — **MING'S OPERA HOUSE:** Corinne, Monte Cristo Jr., and Carmen to fair business March 27. — **ITEMS:** K. L. Scott in *Die Odeon* to good business *et al.* — **ITEMS:** In an interview with Miss Kimball she informed your correspondent that she had invested very heavily in Tacoma's Spokane Falls and Helena real estate both for herself and Corinne. Her season will close about June 2, and she will then start with Corinne for a six weeks' sojourn in London and Paris, on a pleasure trip, and to procure novelties for next season. Noel Douglass, of the Corinne co., left it to accept a position with a well-known wholesale grocery house.

**BUTTE CITY.** — **OPERA HOUSE:** Boston Opera co. March 27 to poor business. Ole Olson *et al.* to packed houses. Clemencian Case (Sylph) Johnson *et al.* to good business.

**NEBRASKA.** — **OMAHA BOYS' OPERA HOUSE:** Neither inclement weather, heat nor the grip seem to have had a bad effect on the attendance at Hanson's Superba, week commencing March 27. The engagement was so satisfactory that it was commended to Sunday evening, *et al.* Two Old Crooks to good business.

**FRISCO.** — **LOVE'S OPERA HOUSE:** The Holden Dramatic company presented Little Lord Fauntleroy and The Banker's Daughter at matinee and evening of March 27. — **ITEMS:** A Race for a Wife by Chas. Baker *et al.* Poor business. — **ITEMS:** Georgia Comalente, late of the Ivy Leaf co., has joined Mr. Hale's forces, and very materially the performance with her singing.

**HASTINGS.** — **ELKE OPERA HOUSE:** Monte's Troubles pleased a small audience March 27. A barrel of Money *et al.*

**KEARNEY.** — **MOSES' OPERA HOUSE:** Monte's Troubles at a fair house March 27.

**LINCOLN.** — **PEPSY'S OPERA HOUSE:** The Swedish Ladies' Concert gave a pleasant entertainment March 27 to a fair house. Kinraly's Water Queen packed the house *et al.* The gymnastic work of Turner and Date was fine. Two Old Crooks *et al.* Several of the crooners were attacked with the grip and were unable to appear in this city. The regular Spring announcement of a new opera house is again on, and it is to be hoped will develop better than the former reports.

## NEW HAMPSHIRE.

**PORTSMOUTH.** — **MUSIC HALL:** Zelie Tilbury, supported by Arthur Lewis, played a three night engagement, commencing March 27 to light business.

**CONCORD.** — **WHITE'S OPERA HOUSE:** Frohman's Charity Ball co. to a light house March 27. Dartmouth Ram and Guritan Club to fair business.

**NASHUA.** — **NASHUA THEATRE:** The Cyclo Club gave a mineral performance March 27 to a packed house. It was a success pecuniarily. Louise Hamiton played a return engagement to fair houses *et al.* for the first half of the week. For the latter part I look for better results. The co. always have done well here, and the attendance this time is a surprise.

**ITEM.** — **WHITE'S OPERA HOUSE:** Jonathan having been called to Cincinnati by the death of his mother, Treasurer Carl Alberto assumed Mr. Armand's parts during his absence. The co. will add The Goldfarber troupe to the repertory in the near future. Manager Wiley offers for the present month the best list of attractions of the season. Manager Baker will play the Opera co. during the summer at Cleveland.

**FALL RIVER.** — **ACADEMY OF MUSIC:** Gus Beebe and a capital co. presented Von Yonson March 27 to a small audience, who thoroughly enjoyed this new play. The comedy is just twenty minutes too long. Nellie McHenry works hard, and has a good co. to aid her, but the play *Chain Lightning*, is rubbish. The engagement *et al.* drew lightly. The Bennett and Moulton Opera co. week of *et al.* are presenting *Eggar Stuken*, *Black Hussar*, *Bohemian Girl*, *Olivette*, *Three Black Cloaks*, *Grand Duchess* and *Madame Favart* to small and choice for the first half of the week. For the latter part I look for better results. The co. always have done well here, and the attendance this time is a surprise.

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there were cries for a speech from Mr. Wardle, but owing to a matinee during the day, he withheld, being too fatigued.—**CORDRAY'S NEW THEATRE.**—The Two Roads, 2-25, S. R. O., Willard Davis, Laura Alberta, S. B. Hollsworth and Ned Daingerfield did excellently. The specialty department had good patronage through Chas. Peterson, boy tragedian, Burns and Dernell, comedians, and in Gross and Mullins' Concert. Pauline Knowlton, Bailey Sisters, Cunningham and Grant, Rose Kellogg, Mrs. Leslie, Gould and Burt, Verne and Verne, Marie Moore, the Wall, The Lavelles and Vernon. Peterson has been a "no" at this house so far.

**MONTGOMERY THEATRE** (Cont'd).—The new faces at this portaray—Harry King, fancy winging; Le Clair and Loveland, songs; and Tom White, Irish comedian, all of whom have been good cards 2-25.

—**FRANK'S NEW BELLE UNION THEATRE.**—The week 2-25 opened with a comedy act entitled *McSweeney's Visit*, given by Fred Bell, banjoist; Ford and Wilson, sketches; Irene Marville, songs; Franks and Morrison, German specialties; Troxwell, tumblers; Mrs. Wilson, 2-25; Edwin Arden in *Madame MacLean*; and Mrs. Wilson, 2-25; Mrs. Mayes in solo and duets; Eddie Morrison, songs, and Dolly and Sheldon, comedy sketches.

**ITEMS.**—Partial 1-25, No. 25, B. P. O. Elks, gave a very successful social 25; it was one of the finest events of the kind ever held here. Visitors 2-25 were present from Indianapolis, St. Louis, Minneapolis, S. Paul, Los Angeles, Baltimore and Newport, R. I. Judges. The programme, which was made up of an exceedingly interesting lot, and participated in by Frederick Wardle, with citations; Dan'l Sully on invitation of *McSweeney's*; Friedlander, and whose *The Millionaire* 25, passed through here 2-25, who gave a pathos in Irish dialect; the curse scene from *Leah* by Esther Lyons and R. E. French; Pete Smith and Lotte Ellis in refined vocal and artistic sketches; music from Martha, Herzleben and Esquivel; by C. L. Brown and orchestra; Doph and Susie Levino in a musical and circulatory act; a recitation by Marion Joseph, and "Jimmy" Grogan with recitations and duo-singing; all of which was greatly applauded by a large and fashionable audience. After the entertainment, a sumptuous collation was served, with no time to stop, at which Manager Friedlander presided as to-stamper. In a toast on "Our Absent Brothers," Frederick Wardle, after speaking eloquently of the occasion, etc., paid a touching tribute to the memory of Lawrence Barrett. The members of the committee on arrangements, comprising N. X. Seesex, S. H. Friedlander, W. Connor, L. E. Martinez, Jessie Walters, H. Wolf and C. B. Farleman, handled things very commendably.—Esther Lyons filed suit against J. F. Cordray & Co., managers of *Cordray's New Theatre*, here, 25, for alleged violation of contract, claiming damages to the amount of \$7,750. The result will be known between 2-25.—Al. Hayman, lawyer of the Marquam, arrived here 2-25, and left for the East 25. During his stay in this city he had a conference with L. E. Post, of Tacoma; J. W. Hanna, of Seattle, and Harry C. Hayward, of Spokane Falls, in regard to attractions for the coming season, and it was agreed that Sarah Bernhardt, Frohman's Men and Women, and Shenandoah, and other first-class cos. are to play the cities. Matt Smith, advance for Miller Brothers' *Kayakka*, arrived 2-25, owing to the Elks' social. Manager French again postponed the opening of his house from 2-25 to 30. The Novelty Theatre, another vaudeville, starts on its existence 25.

#### PENNSYLVANIA.

—**HARRISBURG GRAND OPERA HOUSE.**—The Dazzler March 25, to excellent business in all parts of the house. Lydia Thompson renewed the triumphs of the past and appears to have discovered the fountain of perpetuity youth. Edwin Arden in *Raglan's Way* 25, to a fair-sized house. James Bellini to the usual good house.—Mr. Barnes of New York, 25, depressing small audience for this attractive piece. A good all-round co. and very satisfactory performance. McCarthy's "Misshap" at Another small and unprofitable house, very good performance.

—**BETHLEHEM OPERA HOUSE.**—Lost in London March 25, to good business. The Cattle King was presented to drill business 25. Fantasma 25-26. **ITEMS.**—A bridge of Elks with about thirty members was initiated here 25, but no one connected with the Opera House gave his name for the charter list. John H. Fahey, manager of Manci Chunk Opera House, and John Brunner, manager of Eastern Opera House, were in town 25 and enjoyed the production of *Fantasma*.

—**ALLENTOWN MUSIC HALL.**—The County Fair attracted good-sized audiences at the three performances March 25-26. Fantasma came Easter Monday for two nights, and drill-the-banana business of the season. Every seat in the house was sold for the opening evening and standing room was at a premium long before the curtain rose. Ferguson and Mack in McCarthy's "Misshap" kept a good-sized house in a touring good humor.—ITEMS. McCarthy's "Misshaps" will be seen here again this month, having received a return date 25. A member of our hotel girls have by some greater stroke struck since they assisted in the County Fair as country belles and in *Fantasma* as fairies. They think short skirts and tights "perfectly lovely." A bullet master will be next in order.

—**FRANKLIN OPERA HOUSE.**—More week of March 25, to fair business. Co. and plays gave entire satisfaction. MacLean and Prescott, great favorites in this town, appeared in Cleopatra 25-26. Manager Garland had the life-size photograph of Lawrence Barnett draped in mourning, with initials L. B., as a token of respect to the deceased.

—**PARIS BROOKLYN OPERA HOUSE.**—Goodyear, Ellitch and Schilling's Minstrels to fair business March 25. Audience well pleased.

—**GALVESTON FREIGHT OPERA HOUSE.**—The Paymaster received very fair patronage March 25. The cast, with scarcely an exception, was lamentably weak and the performance tiresome throughout. Bill Nye lectured before a large audience.

—**UTAH.**—**SALT LAKE CITY.**—SAINT LAKE THEATRE: All the Comforts of Home drew packed houses March 25-26, at advanced prices. A matinee was given 25 at popular prices to a large audience. Cleveland's Minstrels, one of the best minstrel-shows ever seen here, gave matinee and evening performance 25, the latter to a packed house.—ITEMS: The Franklin Avenue Theatre obtained their liquor license after a hard struggle with the city fathers, and the house is now in full blast. They have been presenting during the past week, in addition to the usual variety bill, a somewhat garbled version of Milton Nobles' Phoenix, under the title of *Risen from the Ashes*. Next week they play *The Child of the Sierras*, which will no doubt turn out to be *M'liss*.—Wonderland has proven so much of a success that there is talk of establishing several similar institutions. One of them is sure to be built, as the papers have already been signed on the lease of ground.—The May Festival in the Tabernacle has been postponed until June 6, in order to have Mr. W. Whitnev, basso, present. From the present prospects it will be the grandest musical event ever given in the West.—The Home Dramatic Club are to present *A Messenger* from Jarvis Section, by permission, during Conference, at the Salt Lake Theatre.

—**VERMONT.**—**RUTLAND OPERA HOUSE.**—A big house greeted Elsie Leslie and her co. in *The Prince and the Pauper*.

—**VIRGINIA.**—**NORFOLK.**—ACADEMY OF MUSIC: Hazel Kirke was well presented at the Academy of Music March 25, by amateurs of Norfolk and Portsmouth, before a large audience. Mrs. James Va-Vranken as Hazel Kirke was excellent.—OPERA HOUSE: Pauline Parker in Scout's Daughter 25 and matinee to fair business.—ITEMS: Managers Reiss and Berger, of the Mozart Academy of Music, of Richmond, Va., have perfected arrangements with Arthur Lewis, manager of the Opera House in Norfolk, whereby both houses will hereafter be booked conjointly with only the leading attractions in the country.

—**ROANOKE OPERA HOUSE.**—James Reilly, broom-maker of Carlsbad, March 25, to a fair-sized and well-pleased audience. Marie Vickers in *Elle Weiss* 25 to a good-sized house. Y. M. C. A. Star

Course Home Talent Concert co. 25 to a packed house.

—**MEMPHIS.**—**WHITE'S OPERA HOUSE.**—Edwin Arden in *Eagle's Nest* gave a very fair performance March 25. Running Wild to a good house 25; performance unsatisfactory. Thomas E. Shea in repertoire 25, week.

—**NEW CASTLE OPERA HOUSE.**—Bennett Comedy co. opened week of March 25 to good business.

—**OIL CITY OPERA HOUSE.**—May Henderson co. week of March 25, at popular prices, to large houses.

—**MONONGAHELA CITY.**—**GAMBLE'S OPERA HOUSE.**—Running Wild co. March 25, to a small house.

—**WILLIAMSPORT ACADEMY OF MUSIC.**—Mattie Vickers March 25 to a fair-sized audience. Rose Coghlan 25 to the benefit of the Elks, to a large and fashionable audience. Miss Coghlan received an ovation.

—**UNIONTON GRAND OPERA HOUSE.**—Running Wild gave an unsatisfactory performance March 25 to a good house.

—**MEADVILLE ACADEMY OF MUSIC.**—Prescott and MacLean in Cleopatra received a flattering reception from a large and refined audience March 25.

—**READING ACADEMY OF MUSIC.**—The County Fair March 25-26 to crowded houses. The Sea King was the best feature. De Wolf Hopper and his good co. in Castles in the Air 25 to a large and fashionable audience 25.

—**GRANGE OPERA HOUSE.**—Irvin Brothers' Variety co. gave a good performance to a large house 25.

—**WHEELING OPERA HOUSE.**—Mrs. Barnes of New York to S. R. O.—**GRAND OPERA HOUSE.**—SIXTH AVENUE THEATRE: Devil's Mine 25. She, *Him* 25.

—**ERIE PARK OPERA HOUSE.**—Around the World in Eighty Days to a fair audience March 25. Shenandoah to large audiences 25-26.

—**POTTSVILLE OPERA HOUSE.**—McCabe and Young's Minstrels March 25, return date, to poor business.

—**TYRONE OPERA HOUSE.**—Lilly dramatico, very a nautical to light business March 25.

—**SHARON CARVER OPERA HOUSE.**—Richards and Davenport's N. Y. Comedy co. week of 4.

—**RHODE ISLAND.**—**EAST GREENWICH TOWN HALL.**—The Talma Club, the well-known amateur organization of Providence, presented the Cricket on the Hearth March 25 to a large house. The performance was a surprise in its excellence, much credit being due Mr. Westland in the part of John Periwinkle and Mr. Kraus as Caleb Plummer.

—**PAWTUCKET MUSIC HALL.**—Daniel Frohman's admirable co. in the Charity Ball March 25 to a crowded house. The performance was, indeed, enjoyable. The Wife 25.

—**NEWPORT NEWPORT OPERA HOUSE.**—Marie Hubert Frohman in *The Witch* March 25 had a fair house. It is a sombre play and requires a large cast, but gave general satisfaction.

—**TELEGRAM.**—**TENNESSEE.**

—**MEMPHIS THE GRAND.**—Bill Nye drew a full house March 25 and the audience would have been much larger but for the heavy rain.—**ITEMS.**—The wrestling match between Bert Scheller, of Kansas, and James Morgan, of New Orleans, drew a good-sized audience composed of the admirers of athletic sports.

—**TEXAS.**—**PONTIAC OPERA HOUSE.**—Duncan B. Harrison: Duncan B. Harrison and John L. Sullivan's co. presented Honest Hearts and Willing Hands March 25, 26 to good business.

—**BELTON OPERA HOUSE.**—The Mendelssohn Quintette Concert co. March 25 to a small but highly appreciative audience. This closes the season for Belton.

—**GREENVILLE KING OPERA HOUSE.**—This house was opened March 25 by Goodey, Ellitch and Schilling's Minstrels to S. R. O. Receipts, \$25. Audience well pleased.

—**SAN MARCOS OPERA HOUSE.**—Bill Nye lectured March 25 before a large audience at one dollar a ticket. Mr. Nye's lecture was not as entertaining as had been anticipated.

—**DALLAS OPERA HOUSE.**—Duncan B. Harrison and John L. Sullivan's Honest Hearts and Willing Hands co. in full houses March 25-26. Mr. Harrison did not appear.—ITEMS: George Robinson, manager of the Oak Cliff Summer Theatre, has engaged the Comedie Operette for the season which opens June 7. From present appearances he certainly will have a successful engagement.

—**HILLSBORO ROE'S OPERA HOUSE.**—The Boston Ideal Banjo, Mandolin and Guitar Club to poor business March 25, mostly due to the inclement weather.—ITEMS: Manager Garland had the life-size photograph of Lawrence Barnett draped in mourning, with initials L. B., as a token of respect to the deceased.

—**ST. LOUIS ST. LOUIS OPERA HOUSE.**—Good-year, Ellitch and Schilling's Minstrels to fair business March 25. Audience well pleased.

—**DETROIT IRISH ARAB.**—Louisville, Ky., 25-26, Springfield 25, 26, Lawrence, Mass., 25-26.

—**NEW YORK CITY OPERA HOUSE.**—Donnelly and Girard in Natural Gas amused a good-sized audience March 25.

—**APPLETON OPERA HOUSE.**—Hi Henry's Minstrels March 25; good performance to a \$2 house.

—**ASHLAND GRAND OPERA HOUSE.**—Beach and Bowers' Minstrels March 25, 26 to good business. Performances very unsatisfactory. Coates' Dramatic co. week of 25, to small houses.

—**JAMESVILLE JAMESVILLE OPERA HOUSE.**—Ida Ray's English Burlesque co. to a fair-sized house, with a poor co., March 25. Money Mad 25.

—**LAPPIN'S OPERA HOUSE.**—May Bretonne played a week's repertoire to big business at 25-26, week of 25.—ITEM: Thomas Lappin, proprietor of Lappin's Opera House, died at the age of seventy-nine years, March 25.

—**WYOMING.**—**CHEVENING.**—OPERA HOUSE: A barrel of Money to a very large house March 25; the performance was enthusiastically received. Roland Reed, Jr., Barber 25; Eddie Ellister 25.

—**WISCONSIN.**—**GRACE RACING.**—BELLEVILLE.

—**GRAY STEPHENS.**—Newark, N. J., April 6-11.

—**GRIMES' CELLAR DOOR.**—Decatur, Ill., April 6-11.

—**GRIMES' THEATRE.**—D. S. Morris, Jr., April 6-11.

—**GEORGE WADDELL.**—Baltimore, Md., April 6-11.

—**GEORGE WADDELL.**—Boston, Mass., April 6-11.

—**GEORGE WADDELL.**—Chicago, Ill., April 6-11.

—**GEORGE WADDELL.**—Cincinnati, Ohio, April 6-11.

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—**GEORGE WADDELL.**—Columbus, Ohio, April 6-11.

—**GEORGE WADDELL.**—Detroit, Mich., April 6-11.

—**GEORGE WADDELL.**—Fargo, N. D., April 6-11.

—**GEORGE WADDELL.**—Fort Wayne, Ind., April 6-11.

—**GEORGE WADDELL.**—Hartford, Conn., April 6-11.

—**GEORGE WADDELL.**—Honolulu, April 6-11.

—**GEORGE WADDELL.**—Indians, April 6-11.

—**GEORGE WADDELL.**—Iowa City, April 6-11.

—**GEORGE WADDELL.**—Kalamazoo, Mich., April 6-11.

—**GEORGE WADDELL.**—Lafayette, Ind., April 6-11.

—**GEORGE WADDELL.**—Louisville, Ky., April 6-11.

—**GEORGE WADDELL.**—Milwaukee, April 6-11.

—**GEORGE WADDELL.**—Minneapolis, Minn., April 6-11.

—**GEORGE WADDELL.**—Montgomery, Ala., April 6-11.

—**GEORGE WADDELL.**—Newark, N. J., April 6-11.

—**GEORGE WADDELL.**—New York, April 6-11.

—**GEORGE WADDELL.**—Philadelphia, April 6-11.

—**GEORGE WADDELL.**—Pittsburgh, April 6-11.

—**GEORGE WADDELL.**—Portland, Ore., April 6-11.

—**GEORGE WADDELL.**—San Francisco, Calif., April 6-11.

—**GEORGE WADDELL.**—Seattle, Wash., April 6-11.

—**GEORGE WADDELL.**—St. Louis, Mo., April 6-11.

—**GEORGE WADDELL.**—Washington, D. C., April 6-11.

—**GEORGE WADDELL.**—West Randolph, Vt., April 6-11.

—**GEORGE WADDELL.**—Youngstown, Ohio, April 6-11.

—**GEORGE WADDELL.**—Zanesville, Ohio, April 6-11.

## THE NEW YORK DRAMATIC MIRROR.

**MY SWEET SISTER:** Kansas City, Mo., April 6-11.

**MR. AND MRS. KENDALL:** Philadelphia, Pa., April 6-11.

**MAUDIE OSWALD:** Hempstead, Tex., April 8.

**MILTON NOBLES:** Chicago, Ill., April 6-11.

**MR. AND MRS. KENDALL:** Philadelphia, Pa., April 6-11.

**THE WORLD AGAINST ME:** (Agnes Wallace-Villie) Chicago, Ill., March 29-April 11.

**TWELVE TEMPTATIONS:** Lancaster, Pa., April 8.

**READING & HARTISBURG:** Williamsport, Pa., Wilkes-Barre, Pa., Scranton, Pa., Elmira, N. Y., Hornellsville, N. Y., Bradford, Pa., Jamestown, N. Y., Elizabethtown, N. Y., Bloomsburg, Pa., Pittsburgh, Pa., Madison, Ky., Madisonville, Ky., Hopkinsville, Ky., Louisville, Ky., Ashville, N. C.

**BOBBIE THE GOURD:** Cairo, Ill., April 8.

**MISS LOUISE AGNES:** Alexandria, Minn., April 8.

**MAUDIE OSWALD:** Toledo, Ohio, April 9-11.

**WINTER AND SPRING:** Philadelphia, Pa., April 6-11.

**S. S. COMEDY (Richards & Davenport):** Greenville, Pa., April 6-11.

**ELLIE M. HOWES:** Albany, N. Y., April 8.

**PHILADELPHIA:** Philadelphia, Pa., April 6-11.

**DETROIT:** Detroit, Mich., April 6-11.

**NEW YORK COMEDY (Terrill's):** Lancaster, O., April 6-11.

**NATIONAL GAS:** Columbus, O., April 6-11.

**NEW YORK COMEDY:** Philadelphia, Pa., April 6-11.

**ANNIE GRIFFIN:** Springfield, N. J., April 6-11.

**WILLIAM ST. CLAIR:** Mason and Morgan's: Brownsburg, Ind., April 6-11.

**W. H. CHASE:** Boston, Mass., Bedford, Ill., Bloomington, Ill., Pittsburgh, Pa., Madison, Ky., Madisonville, Ky., Hopkinsville, Ky., Louisville, Ky., Ashville, N. C.

**UNCLE RUBE:** Tioga, Pa., April 6-11.

**COLE'S TOURISTS (Peek and Purman):** St. Louis, Mo., April 6-11.

**OLIVE HOWARD:** Hingham, Mass., April 6-11.

**WALTER ST. JOHN:** Greenfield, Ind., April 6-11.

**WILLIAM ST. CLAIR:** Greenfield, Ind., April 6-11.

**W. H. CHASE:** Boston, Mass., March 29-April 11.

**WALTER QUEEN:** Pittsburgh, Pa., April 6-11.

**WALTER BOWERS:** Spokane Falls, Wash., April 12-15.

**JOHN WILSON:** Pittsburgh, Pa., April 6-11.

**ZEPHYR TILBURY:** Lewiston, Me., April 6-11.

**BANQUET:** Bangor, Me., April 12-15.

**OPERA AND CONCERT:**

**AGNES HUNTINGTON:** Providence, R. I., April 9-11.

**Brooklyn, N. Y., April 9-11.**

**BRUNELLA:** Boston, Mass., April 9-11.

**JOHN J. PROUT:** Chicago, Ill., April 6-11.

**OUR MALINDA:** Montreal, P. Q., April 6-11.

**CORN-WALL:** Baltimore, Md., April 6-11.

**OUR WATER-TOWER:** Watertown, N. Y., April 6-11.

**OUR GERMAN WARD:** Ogdensburg, N. Y., April 6-11.

**OUR AMSTERDAM:** Amsterdam, N. Y., April 6-11.

**OUR BINGHAMTON:** Binghamton, N. Y., April 6-11.

**OUR WEAVER:** Tyrone, Pa., April 6-11.

**OUR BIRDS:** San Francisco, Cal., April 6-11.

**OUR HOMESTEAD:** Bristol, Conn., April 6-11.

**OUR NEW HAVEN:** New Haven, Conn., April 6-11.

**OUR NEW LONDON:** New London, Conn., April 6-11.

**OUR WESTFIELD:** Westfield, N. J., April 6-11.

**OUR BOSTON:** Boston, Mass., April 6-11.

**OUR NEW YORK:** New York city, April 6-11.

**OUR BRIDGEPORT:** Bridgeport, Conn., April 6-11.

**OUR NEWARK:** Newark, N. J., April 6-11.

**OUR NEW YORK:** New York city, April 6-11.</

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**ALBANY, N. Y.**—Leiden Open House, April 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.

**BUFFALO, N. Y.**—Corinne Lyman, May 25, June 1, 2, and after.

**BUFFALO**—Jacobs' Theatre (Court Street, May 21, June 1, 2, 3, 4, 5, 6, 7).

**BRIDGEPORT, CONN.**—Proctor's Grand Opera House, April 25, 26, 27, 28, 29, 30, May 1, 2.

**CLEVELAND**—Jacobs' Theatre, June 8, 15 and 22.

**CHICAGO**—Lori's Standard Theatre, May 10, 17, 24, and 31.

**CHICAGO**—Jacobs' Alhambra, May 3, 10, 17, 24, June 7, 14 and 21.

**CHICAGO**—Jacobs' Theatre (Clark Street, April 26).

**CHICAGO**—Jacobs' Academy, June 12, 13, 20.

**CORNING, N. Y.**—Harvard Academy, April 26, week, and May.

**DULUTH, MINN.**—New Lyceum Theatre, open time after March 1.

**HOBOKEN, N. J.**—Jacobs' Theatre, April 23, 24, 25, May 1, 2, 3, 4, 5, 6, 7, 27, 28, 29, 30, June 1.

**HONESDALE, PA.**—Household Opera House Open Time.

**LUZERNE, PA.**—NEAR WILKESBARRE—Open time in each month for balance of season at Houghton's Opera House.

**MT. STERLING, KY.**—Grand Opera House, May 4-9, June 1-6.

**MONTREAL**—Jacobs and Sparrow's Theatre, June 8, 22.

**MILWAUKEE, WIS.**—Lori's Bijou Opera House, March 22, April 5, May 10, 24, and 31.

**NEW HAVEN, CONN.**—Proctor's New Haven Opera House, April 17, 18, 21, 23, 25, 30, May 1, 4, 5, 6, 7.

**NEW YORK**—Jacobs' Theatre, May 18, June 15, 22 and after.

**NEWARK, N. J.**—Jacobs' Theatre, May 12, 13, 14, 15, 16 and week of June 1.

**PATERSON, N. J.**—Jacobs' Opera House, May 4, 5, 6, 25, 26, 27, 28, 29, June 1.

**ROCHESTER, N. Y.**—Jacobs' Academy, June 1, 2, weeks.

**SYRACUSE, N. Y.**—Jacobs' Opera House, week June 4.

**UTICA, N. Y.**—Jacobs' Opera House, April 6, 7, 8, 10, 11, 12, May 1, 4, 5, 7, 8, 9.

**TORONTO**—Jacobs and Sparrow's Opera House, June 8.

## NOTICE.

The partnership heretofore existing between SAMUEL FRENCH and T. H. FRENCH, under the firm name of SAMUEL FRENCH & SON, has by mutual consent been dissolved, and from the first of April, 1897, T. H. FRENCH will liquidate the business, and hereafter carry on the same individually, under the name of T. H. FRENCH.

# Dorothy Dorr, \*

EX-LEADING LADY.

Vaudeville Theatre, London, England.

actress who at once ingratiates herself with her audience by her vivacity and gracefulness. But that is not all. This lady as the falsely accused wife, the modern Hero, has to make a long and difficult confession. This was not only spoken and delivered, but so sweetly told by the actress, that her audience was as one in sympathy with her. It would have been difficult for a risky speech to have been more admirably delivered." *London Daily Telegraph*.

"Miss Dorothy Dorr, as Mary Dennison, made a very favorable first appearance. She has the self-possession which comes from experience, and is unquestionably an intelligent actress." *London Morning Advertiser*.

"An excellent impression was created by the sincerity and grace of an American actress, Miss Dorothy Dorr." *Manchester Courier*.

"Miss Dorothy Dorr is apparently a valuable acquisition to the English stage, on which she last night made her first appearance. The quiet and restrained force with which she went through a trying scene that might easily have been made ridiculous or rambling, deserves high praise. Everybody here who has seen this first act in our country, will be glad of a further chance to prove what metal the attractive young American is really made of." *London Sportsman*.

"Miss Dorothy Dorr, a new-comer, as the unusually unexpected Mrs. Dennison, evinced qualities that we hope she may have a better opportunity of displaying." *London Daily Chronicle*.

Clement Scott's opinion: "Miss Dorothy Dorr has everything in her favor: a charming appearance, a delightful voice, a sympathetic manner. She is an

actress who at once ingratiates herself with her audience by her vivacity and gracefulness. But that is not all. This lady as the falsely accused wife, the modern Hero, has to make a long and difficult confession. This was not only spoken and delivered, but so sweetly told by the actress, that her audience was as one in sympathy with her. It would have been difficult for a risky speech to have been more admirably delivered." *London Daily Telegraph*.

"Miss Dorothy Dorr, as the persecuted wife, proved herself a valuable recruit to the English stage." *London Daily Times*.

"The part of Mrs. Dennison was played by Miss Dorothy Dorr, an American actress, hitherto unknown to our stage, who presents a remarkable resemblance to Christine Nilsson, and played with a pleasing freshness of manner, and on occasion with no small degree of pathos." *London Daily News*.

The London *Standard* says: "Dramatic moment of the play, made so in a great measure by the ability of Miss Dorothy Dorr, a new actress, who earns admiration and respect by her quiet, forcible and reticent method of dealing with a part."

"The courage of Miss Dorr must be warmly commended. She refrained from exaggeration and strove to be earnest and sincere in the most trying circumstances. It is to be hoped she may soon be rewarded with a part in which she can do herself justice."

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## OUT OF SIGHT,

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I have this day entered suit in the United States Circuit Court for the Southern District of New York, against the parties who have infringed upon my rights by a recent production in New York City.

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